

JEFFERSON MONTHLY

A large flock of Canada geese is shown in flight over a grassy field. The geese are in various stages of flight, with some fully extended and others in the process of taking off or landing. The background is a soft-focus landscape with trees and a clear sky.

**A Flight from
Extinction**



Top Ten Things to Try Before the Snow Melts in the Mount Shasta Region

Photo courtesy Kevin Lahey Photography.



Pond skimming at Mt. Shasta Ski and Board Park.

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4. Like SeaDoo's? You'll love snowmobiling. Take a test drive through the Deer Mountain Snow Park on a snowmobile rented from the Fun Factory.
5. Cross-country ski by the light of the full moon. Groomed trails, toasty fire and hot drinks provided by Ski Park Nordic Center on March 10th.
6. Ready to head into open country? Cross-country ski into Juanita Lake in north-eastern Siskiyou County.
7. Show off your highly skilled professionals by entering your business in the Shasta Shuss Ski Race on March 31st and April 1st at Ski Park... or maybe leave them at the office and enter your family.
8. Forget the high tech gear! Grab a piece of cardboard and try sliding at Snowman's Hill or Bunny Flat. Call us for directions!
9. If you can walk you can snowshoe! Rent a pair from House of Ski and Board Mt. Shasta and head out into the "winter wonderland."
10. Or spend the day at Has Beans, the Bagel Cafe or Village Books in Mt. Shasta with coffee and a good book...and watch the snow melt. They're all open on Sundays!

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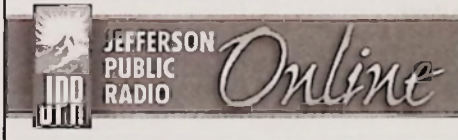


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"Earth Mother" by Susan Springer Werschkul, part of the *Women with Attitude* exhibit for Women's History Month at JEGA Gallery in Ashland. See Spotlight, page 15.

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ON THE COVER

Aleutian geese in the fields on the northern California coast, preparing for their annual long journey north. See feature, page 8. Photos by F.L. Hiser, Jr. Photo collage by David Ruppe.

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JEFFERSON MONTHLY

MARCH 2001

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One of the nation's most unique Endangered Species Act success stories exists right here in the State of Jefferson: the wild saga of the Aleutian goose. Once thought extinct, its population has now fully recovered; and for six weeks each year, almost the entire world's population of the species—nearly 40,000 birds—rests on one island off the coast of Crescent City. The birds' recovery has launched a very successful annual festival, with much celebration. Meanwhile, the birds' eating habits are devastating local ranchers and farmers. The bird touches local lives past and present, reaching all the way back to Native American creation stories. Eric Alan takes an in-depth look at the fascinating and subtle connections between a single small bird and very large issues.

Violinist Jonathan Carney performs with the Rogue Valley Symphony Orchestra. See Artscene, page 28.



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See page 24 for e-mail directory.





TUNED IN

Ronald Kramer

Jazz

Both inside the broadcasting industry and out one hears continuing speculation over the nature of public television's future in America. Because cable television has spawned a variety of channels which cater to segments of the traditional public television viewing audience, and because public television decided not to involve itself in those cable opportunities two decades ago when such activities were being developed, it has been suggested that public television will slowly wither in public significance.

Then a program like Ken Burns' *Jazz* comes along to remind us once again why public broadcasting in America represents a special, and unduplicated, public service.

Currently, Burns is clearly America's preeminent documentary producer, and in *Jazz* he has once again scored a singular and stunning accomplishment. The epic ten-part series, which aired on public television for twenty prime-time hours in January, covered the full span of the development of this uniquely American musical genre. The story of the music, its heritage, its essential relationship to the evolution of race relations in America, its tribute to genius and its meaning for audiences, was a powerful package.

Given its size and scope, *Jazz* must have been an enormously expensive project, as its lengthy and distinguished funders list suggests. Few commercial ventures are either able or willing to risk the costs involved in tackling such monumental undertakings. Yes, it's true, a cable channel might have produced a one or two-hour summarized study on the same topic. But it wouldn't have been the same.

Marshalling sounds, recordings, photographs, and vast quantities of research, this is a story that demanded and deserved

expansive treatment. Its scope and relevance, moreover, commanded significant media attention that a lesser effort would have missed.


And the effects of such an undertaking? In addition to the obvious educational benefits for viewers, *Jazz* produced huge corollary effects. Bookstores across the

nation featured the series' companion book. Both bookstores and record stores showcased a whole collection of compact discs containing reissued recordings of American jazz. Newspapers also reported sizeable increases in the sale of jazz CDs as a result of the televi-

sion series. Whole new audiences were exposed to both the music, and its heritage, as a result of these efforts.

Frankly, cable television can't muster that type of firepower. Commercial networks can but won't. Public television, by virtue of its reach and sense of mission is uniquely able to do so.

Does PBS offer a stunning epic nightly? Obviously not. But a periodic offering like *Jazz* reminds us that it is the sense of purpose, joined with capability, which defines distinctive and powerful television.

As long as PBS continues to demonstrate that type of commitment and result, its future is assured. 

Ronald Kramer is JPR's Executive Director.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Bill Clinton cuts a deal to avoid indictment by admitting he stumbled while walking the thin line between not telling the truth and lying. Hell, if you can't do that you shouldn't practice law, anyway. What was he going to do, hang up his shingle in Hot Springs and do personal injury?

The Bush people have been talking down the economy so much if people do get a tax cut they'll just sew it into the linings of their coats. Or put it into diamonds, which can be swallowed (depending on the length of the trip).

The Senate is fifty-fifty the same way marriage is fifty-fifty. Not.

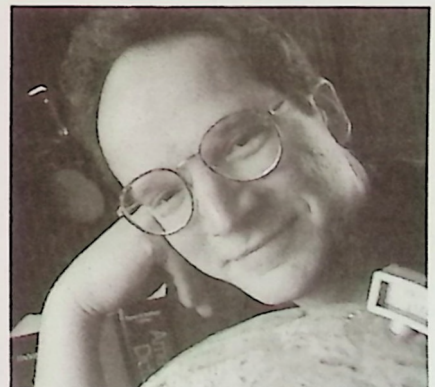
The Campaign Reform Bill is being reintroduced. How about one where the winner gets the office?

And a study finds teenage boys are confused as to what abstinence means, although their parents are not.

California has decided to outlaw electrolysis to save electricity. Disneyland will be featuring "It's a Dark World After All."

The Army drops "Be all that you can be" for a new slogan, "Army of one," a tribute to how recruiting is going. Going to be a good feeling out on the battlefield when you turn around and there's nobody behind you. Could've been worse: they rejected "You and what army?" and "Dick Army."

That's all the news that isn't.



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JEFFERSON ALMANAC

Pepper Trail

The Art of Observation

It is a foggy winter day at the foot of Lower Table Rock. Every tiny *Ceanothus* leaf, every oak twig, every grass stem is clothed in a filigree of frost. I am standing as motionless as everything else, frozen by the fractal intricacy of the world. Only my clouded breath moves, curling slowly through my beard. Suddenly a nuthatch flies out of the fog, pitches into a nearby oak and begins inspecting the bark for hidden insects. A common bird, a species I have seen many thousands of times. I lift my binoculars, and the bird comes into sharp focus. Like all of its kind, this one has a stocky self-confidence as it hitches its way around the trunk, hanging head-first from its big, sharp-clawed feet. Suddenly I notice with a shock that this particular nuthatch has only one eye; the other is a puckered scar. With that one detail, what a wave of feeling!

I am pulled out of my own reality and into the bird's: the shock of pain as the eye is stabbed on a sharp twig, the starving days that followed, the learning how to forage all over again, the lifelong fear of predators coming out of the darkness, and the resolute endurance and acceptance that lies at the heart of wild creatures.

With a laconic *enk!* the nuthatch declares its inspection of this oak complete, and flies off into the fog, never to be seen by me again. That moment of connection, spanning perhaps 15 seconds, will stay with me forever.

If I could become the master of any art, I would choose the art of observation. This art creates no masterpieces, but it perceives them. It is little recognized, seldom cultivated, and almost never taught. At least not here and not now. But among all our ancestors, what a prerequisite art it was! Childhood then was an apprenticeship in the crafts of survival, and the astonishingly observant eyes of children were trained to

detect the subtle and shifting signs of nature, signs that could signify life and death. To read today of the routine feats of survival of Australian aborigines or of Alaskan Inuits is to be dumbfounded by the specificity with which they saw their world. We can scarcely conceive of the artistry of their observation.

I know that I will never attain such mastery. But I also know that I am blessed with a "good eye," and I cultivate it as I can, to notice the beauty of this world, which is infinite. Here is an easy

assignment: hike into the hills, and consider the acorn. Each one, when picked up and rubbed in the fingers, is a miracle—the fine gloss, the subtle blending of colors, the pleasing shape, the great oak magically folded within. And each oak produces many thousands of acorns. And the hills are covered with oaks. The mind falters before such prodigality of beauty.

In recent months, I have begun a most elementary study of Zen, a "way of being" that has intrigued me for many years. I am particularly drawn to the spare, unforgettable poems of Zen masters, which crystallize transcendent moments of observation:

*There in midnight water,
Waveless, windless,
The old boat's swamped
With moonlight*

—Dogen

*The woodpecker searches
for dead trees
amidst the blossoms*

—Joso

*All crying done
Nothing remains
But the shell of a cicada*

—Basho

While savoring these wonderful verses, I have been confounded by the Buddhist precept that such perfect awareness must be coupled with perfect detachment. Why should we seek to break the connection that these poets so skillfully create? How can eyes so gifted look on the world with dispassion?

An inkling of the answer to these questions was left to me by the one-eyed nuthatch as it disappeared into the fog. For the true master of the art of observation, perception *must* mean detachment. It can be no other way. It must be impossible to perceive the world whole without allowing it to continually flow through you. What is needed is the infinitely supple embrace evoked by a living master of the short poem, A.R. Ammons:

*The reeds give
way to the
wind and give
the wind away*

Far from enlightenment, I find myself continually snagged on details: the one-eyed nuthatch; the summer-green moss growing alongside the winter-green lichen; the drape of torn red bark over the curving hip of a madrone; the ice crystals adhering to the hoofprint of a mule deer incised in the mud. Each singularity stops me in my tracks, and binds me to this world of nature that I love so desperately.

Such observations are crystalline moments of perception. All of us, if we allow ourselves the calm and the attention, are capable of these moments. True enlightenment—in the very imperfect glimmer I have of it—must melt those crystalline moments into a bottomless ocean, flowing without rest, as infinite and uncontrollable as the universe itself. At the instant of enlightenment, the distinctions between observer and observed must disappear, leaving only everything.

Well. Until that moment comes, I will console myself with the humble art of observation, and with the rewards to be had from paying close attention to this world, one instant at a time. As I stand among the frosty oaks, that is enough, and far beyond my deserving. ■

Pepper Trail's commentaries can regularly be heard on the *Jefferson Daily*, the news-magazine of Jefferson Public Radio.

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JEFFERSON OUTLOOK

Russell Sadler

Another Blown Chance

It is too soon to determine former president Bill Clinton's "legacy." Determining Clinton's place in history is a job for historians. The former president's propensity for squandering opportunities, however, is one Clinton characteristic which historians are likely to agree on. Clinton's lost opportunity to end decades of provincial infighting by designating the Siskiyou Wild Rivers National Monument is emblematic. A national monument has the potential to become an economic engine for the region's tourism and sports fishing industry.

With all the ranting, raving and rallying in southern Oregon you would think the proposal to create a Siskiyou Wild Rivers National Monument was condemning private land. Virtually all the land under consideration in the Siskiyou has been in public ownership since Congress annexed the Oregon Territory in 1847.

We are having another one of our periodic arguments over how we should use public land. It is an argument as old as the Oregon Donation Land Claim Act, the Homestead Act, the Swamplands Act and the Timber and Stone Act. It is an argument as old as the building of the transcontinental railroad when private railroad companies were given public land to underwrite the cost of construction, along with alternate sections of public lands to sell to settlers who would use the railroads.

It is an argument as old as the 1872 Mining Law. It is as old as Teddy Roosevelt and the designation of National Forest Reserves in 1891 which withdrew timbered land from private entry to preserve forests for future generations. It is an argument as old as the 1902 Reclamation Act or the 1927 reversion of railroad land in Oregon, returning them to public ownership because the railroads were not disposing of it according to law. It is an argument as old

as the 1964 Wilderness Act when Congress began officially designating wilderness areas.

Opponents of designating the Siskiyou Wild Rivers National Monument trot out all the shop-worn, long-discredited clichés. "Locking up" the Siskiyou will deprive local mills of timber, the nation of valuable minerals and off-road vehicle owners of their sacred right to go anywhere they want on wheels regardless of the damage they do.

ECONOMICALLY, THE SILVER IN
SALMON IS MORE VALUABLE
THAN GOLD IN THE GROUND.

There is a reason southern Oregon's Siskiyou Mountains have some of the last intact ecosystems left in the

Pacific Northwest — isolation. The countryside is nearly vertical, with unstable soils easily eroded by road building and clearcutting.

Historically we have always fought over exploitation of natural resources until the resources are exhausted, leaving ghost towns in their wake. In the case of Northwest federal forests, we are having a serious discussion about preserving the remnant five percent of native forest before it is exhausted. If the federal government is serious about preserving remaining old growth, the Siskiyou are a good place to draw the line and begin the serious work of restoring damaged forest habitat.

Private mills that do not own their own timberlands are a creature of a post-World War II decision to exploit the national forests to build up the national housing stock. Those mills became obsolete in the 1980s when public opinion refused to allow the timber industry to turn National Forests into National Tree Farms. Restricting private log exports would do more to increase the log supply in southern Oregon than sacrificing the last old growth in southern Oregon's federal forests, but private timber owners are not prepared to restrict that lucrative trade.

The only serious mining in the Siskiyou is the mining of taxpayers' pockets by opportunists who hold claims under the notorious 1872 Mining Law. Most minerals in the Siskiyou are low-grade, making commercial mining in the Siskiyou uneconomic in the foreseeable future. Economically, the silver in salmon is more valuable than gold in the ground.

The economy of southern Oregon is in transition from an agricultural and timber economy to an economy dominated by the service industry and transfer payments — people living off checks that come in the mail. The brightest prospects for jobs in southern Oregon in the next two decades are retail clerks, according to the Oregon Employment Division.

A Siskiyou Wild Rivers National Monument could form the centerpiece of an ecology-based tourism industry that would diversify the region's economy, provided there are residents willing to invest in it. Tourism cannot flourish if the remaining native forests are cut over and dug up.

The Clinton administration was apparently concerned about a "backlash" over his "11th-hour effort" to create a national monument in the Siskiyou. The "backlash" was "astroturf" — fake grassroots opposition manufactured by Washington-based interest groups like off-road vehicle manufacturers and timber lobbyists who recruit local people for window-dressing. Monument designation has a surprising amount of support locally. A September statewide poll taken in Oregon by the Washington-based Mellman Group for the Siskiyou Regional Education Project indicates 56 percent of those polled favor a Siskiyou Wild Rivers National Monument that protects the area from logging, road-building, mining and oil drilling while 20 percent are opposed and 23 percent are undecided. That is hardly a revolt of the natives.

The recent drive to bring comprehensive management to the Siskiyou was no "11th-hour effort." The Siskiyou have been subject to piecemeal management for decades. Efforts to preserve the area began in 1964 when timber industry lobbying excluded all but the headwaters of the Chetco River from the 1964 Wilderness Act.

Of the 1,047,000 acres in the area under consideration for monument status, 863,000 are in the Siskiyou National Forest managed by the U.S. Forest Service and

184,000 acres are managed by the Department of the Interior's Bureau of Land Management. The proposed monument already encompasses the Wild Rogue Wilderness, the Kalmiopsis Wilderness and the Oregon Caves National Monument.

National monument status would have brought the Siskiyou ecosystem under consistent, credible, coordinated management creating the potential for a nationally-recognized tourism and research asset. Instead it is just another blown chance on a long list of Bill Clinton's lost opportunities. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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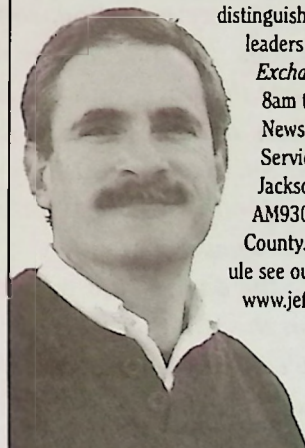
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Gertrude (Demetra Pittman) and Hamlet (Marco Barricelli), OSF 2000. Photo David Cooper

The Jefferson Exchange with Jeff Golden

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www.jeffnet.org/exchange

A Flight from Extinction

The Aleutian goose becomes a unique Endangered Species Act success story, causing local celebration and challenge

by Eric Alan

On a single great rock sheltered by the sea and the night, over thirty thousand miracles roost in the darkness, where once there were nearly none. The perfect moat of the sea, deeply alive and yet unconscious, protects the birds from land predators' jaws—from hunting by animal instinct that once, two thousand miles north, almost drove the birds into the sad silence of extinction.

In the darkness, the birds only know their own tale by instinct. They're deep in a world of sensation, not intellect; and their instinct has told them to return to this one safe rock beyond shoreline. Winter is ending, some wordless sense urgently says. It's time for the return journey north. First this rock, and the feeding on close lands. Then, without pause, a flight over that two thousand miles of sea until another primal home is regained; other islands that almost endless generations have known.

While the dark is still perfect, other travelers gather on the shore to wait for the miracles to fly. They've come to celebrate the wild majesty of this ritual of spring; to touch an instinct as pure

as any alive. It stirs deep remembrances and longings in even human hearts. It touches reverence for all creation.

The first light finally comes, more silent than the sea. It too needs no words to announce its presence; and its gathering light stirs avian instincts as strongly as the change of the season. Bird by bird, tens of thousands of pairs of eyes open; wings stretch, ruffle, and begin to climb the air. At first, just a few families, calling with distinct and full voice as they glide over the ocean's edge towards land. Then aerial waves form, so thick and constant that it seems the whole offshore island must, in truth, be made entirely of feather and bone.

Below them, the attendant shoreline crowd sees in the flight something ancient, vital, and completely of the present. Another life, yet part of their own. It's the center of something greater than either bird or human can ever understand. The flight stirs the feelings for a fleeting dawn, until the birds and sun have risen for the day. The morning is soon over, but the celebration is not: the Aleutian geese have returned.

At the Aleutian Goose Festival each March in Crescent City, the celebration of wildness has one deep truth at its core: that in this humble and small goose is a remarkable holistic glimpse of the interconnection of all lives and their many issues. This is only one bird, some might say; a subspecies at that. How critical could its aliveness be? Yet, directly connected to its story of endangerment and recovery is a fascinating, complex weave of other issues that run through the life fabric from California to Alaska and beyond. Right in our own front yard, it's one of the most unusual endangered species success stories in the world—one that impacts specific lives in a uniquely concentrated, direct and sometimes difficult way. The story calls forward our very relation to the earth. It asks just what environmentalism means, and where its fiscal responsibilities lie. It shows the geese as teachers and challenging relatives, for a mesh of human lives that includes naturalists and ranchers, Native American elders, economic development agencies, government bureaus, and all others born from the soil. In the call of the goose is a story of the dignity of the wild earth, our ability to restore it, and the refreshment it can bring to our own spirit. In a society often losing touch with natural ritual, the Aleutian Goose Festival—held this year on March 23-25—offers a new tradition for the greeting of spring.

In this humble goose is a remarkable glimpse of the interconnection of all lives and issues.

To the Brink and Back

At the center of all this is the Aleutian goose: a small version of the more familiar Canada goose. Only half the size of the Great Canada goose, its gray body, white rump and white-ringed black neck may be difficult to distinguish from a

IT TOOK ONE
INTREPID BIOLOGIST
AND EXPLORER TO
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OF RESURRECTION
COULD EXIST

distance. Its call is higher pitched than its larger cousins, more of a yelp than a honk. For longer than history records, the Aleutian goose has roosted in the warmer months in the Aleutian Islands in Alaska, wintered in the central valleys of California as far south as Modesto, and used Castle Rock off the coast of Crescent City

as a staging grounds for a few weeks each spring, feeding on the coastline there in preparation for the non-stop 2,000 mile journey over the sea to the northern islands back home. Nearly the entire world's population of the

species gathers on Castle Rock from February to April, resting and fattening for a grueling flight that may cost them one-third of their body weight.

The entire world's population now numbers around 40,000 birds; but not long ago, only hundreds remained, and total extinction was imminent, even assumed. Decline and decimation began two hundred and fifty years ago, with the introduction of Arctic foxes to the Aleutian islands by fur farmers and trappers. Aleut natives complained as early as the year 1811 about the decline of the geese and of other birds due to the foxes, but the deepest damage was still a century away: the period from 1915 to 1936, which was the height of the fur industry, when the geese—unaccustomed to land predators—had their eggs and their bodies devoured to the point of disappearance. The birds were assumed to be completely extinct, in the period between 1938 and 1962.

It took one intrepid biologist and explorer to prove that a miracle of resurrection could exist: Bob "Sea Otter" Jones, a biologist who had spent time stationed in the Aleutian Islands during World War II, and had developed a passion for their hard beauty. "Sea Otter" Jones is best described by his friend Vernon Byrd, who became leader of the Aleutian goose recovery effort in Alaska in 1974. Writing for the U.S. Fish and Wildlife Service, Byrd says: "He loved the wilderness in a way that some of the mountain men must have loved it. He saw beauty and adventure in a region that most visitors did not... He loved the treeless tundra, found the fierce winds invigorating, and saw the snow-covered volcanic peaks as needing to be climbed." After the war, "Sea



CLAY TAYLOR/SWAROVSKI OPTIKS

Otter" Jones became resident manager of the wildlife refuge then established there, and set about to clear foxes off the islands, hoping somehow that a few geese might remain. He and his colleagues jubilantly spotted some, and in 1962, traced a remnant population to rugged, remote Buldir Island. Work to encourage breeding and habitat restoration began, and the goose was officially declared an endangered species in 1967, under the Endangered Species Protection Act (which preceded the current Endangered Species Act by six years).

After the passage of the current Endangered Species Act, a serious recovery effort began, although at first there was little knowledge of the habits of the surviving geese. "They were difficult to study because they are so similar to other kinds of Canada geese," says Paul Springer, who led the recovery effort for the geese locally. At first, no one in the recovery effort knew where the birds migrated to, for their wintering and spring staging. Hunting was closed to all kinds of Canada geese, not just the Aleutians—as Springer says, "there was too much room for error if they tried to restrict it just to Aleutian Canada geese." Birds from the Buldir Island area were banded in 1975; soon they began to be observed on Lake Earl in California, close to the Oregon border and Castle Rock, where the spring staging area is now known to be. In Alaska, removal of foxes from island breeding grounds, along with captive breeding and reintroduction programs, began to have an effect. Geese started breeding on their own by 1984, and by 1990, the population reached several thousand geese. This was enough to cause the bird's status to be changed from endangered to threatened. The next decade saw an average twenty percent annual growth rate in the goose population, until the current population of approximately 40,000 geese was reached. This population, several times higher than the original target for recovery, caused the U.S. Fish and Wildlife Service (USFWS) to propose delisting the species under Endangered Species Act rules. The USFWS chose to declare the species fully recovered despite that other goals of the recovery effort—including having fifty or more breeding pairs in each of three parts of the historic breeding range—have yet to be met. Scientists in Russia, Japan and the U.S. are still working together to assure recovery of the goose in other global areas where they

once were numerous. Action to delist the goose is now imminent, although that has been put on hold by the incoming Bush administration. "They want to review all the actions that have been in the pipeline before they sign off on them," Springer says. He expresses confidence that it will still happen. "I think that's just a temporary delay so far as the delisting is concerned."

The recovery of the Aleutian goose has thus become one of the true success stories of the Endangered Species Act. The species joins such other recovered species as the bald eagle, the peregrine falcon, the American alligator and the gray whale in proving that concentrated efforts can reverse environmental decline on a species-by-species basis. The recovery, like the birds' lives themselves, is easily appreciated as miraculous—and with that miracle has come both celebration and trouble.

The recovery of the Aleutian goose has primarily been met with jubilation and awe.

The Celebration

The recovery of the Aleutian goose has primarily been met with jubilation and awe. The beauty of their instinctive airborne grace, the length of their persistent journeys, the echo of their seeking calls—all touch something so elemental that it stirs a soul place where no words reach. For all those in love with nature, whether they walk the land or work it, the goose recovery is a vital sign of rejuvenated life. For the native Tolowa people in northern California and southern Oregon, whose relationship to the geese is so close that their creation stories include them, the bird's hopeful recovery parallels their own, after near extinction. Even some—though not all—of the local ranchers being staggered by the swelling goose population are still able to appreciate the miracle. And for an economically challenged location such as Crescent City, the return of the geese offers an opportunity to invite the world to visit an area abundant with more than just geese, adjacent as it is to the Redwood National and State Parks, the Smith River National Recreation Area, the Lake Earl Wildlife Area, excellent whale watching, and other natural wonders.

The recognition of the opportunity for inviting the world to watch the miracle was an impetus for the initiation of the

Aleutian Goose Festival, now in its third year. The festival is but one component of a larger effort by Del Norte County to promote "destination tourism," to try to help offset declining timber revenues. As part of the U.S. Forest Service's rural communities assistance program—an element of the Northwest Forest Plan—a grant was given to the Redwood Economic Development Institute (REDI) for the development of the festival. The festival is co-directed by Sandy Jerabek and Rick Hiser, and has grown each year in its offerings and its participation. This year, over the course of three days, over seventy-five events will be held: these include field excursions; workshops; boat trips on ocean, river and coastal lagoons; talks, slide shows and more. (See the end of this article for information on specific offerings and registration.) Two hundred and fifty full time registrants are expected, as well as more than a thousand attending the free activities. It's a concentrated effort with rich offerings for people from the most casually curious to the most fanatical bird lover. It's also an offering for local residents as well as to attract tourism, says Jerabek. "We want to foster community awareness of what special natural places and species have been entrusted to us here, and build pride in this aspect of our com-



Every morning for weeks, tens of thousands of Aleutian geese leave offshore Castle Rock at dawn, to feed in local fields.

F.L. HUSER, JR.

munity's identity and economy. And putting on the festival obviously builds community." More than fifty organizations and businesses have become involved, and more than a hundred volunteers, getting it down to the little details. "Glen's Bakery on our little main street in downtown Crescent City even makes goose cookies," Jerabek notes, presumably referring to their shape and not their ingredients. "They go fast." She adds what a change this is from the times before the festival, when many local people had never seen the geese off of their own coast, or noticed the other avian diversity. "Most of us hadn't a clue that our little county has recorded more bird species than eighteen other states," says Jerabek. "Our bird list is four hundred plus." Slowly the word reaches birders, however, and serious birders from ten states have now attended the festival. Meanwhile, the morning fly-out from Castle Rock also draws locals who have never before ventured to this part of their own home before dawn, to see why others have traveled so far to watch. School kids, seeing their own economic opportunity, sell coffee and rolls to those pre-dawn risers at Point St. George, the prime viewing area. There is hope that the money which the festival draws into the community will be a strong element of eco-

nomic revival; part of that desired destination tourism boom. To this point, though, although the festival brings in significant spending from visitors, the festival itself is still not economically self-supporting, and the geese cast a different, darker economic shadow over the land.

The Trouble

The trouble, essentially, is simple: geese have to eat. They have to eat a lot, in fact, in their time of spring staging. A two thousand mile non-stop flight requires a lot of fuel, as any pilot understands; and the geese must fatten up in anticipation of the arduous journey. Each goose may be small, but its appetite at this time is voracious: local farmers and ranchers estimate that 35 geese eat as much as one cow. Thus, while the morning fly-out may be visually spectacular, the landing that follows is ravishing—it's the equivalent of a thousand cows landing each day on the fields; and the cultivated fields are primarily where the geese go. Being of refined taste, they prefer the lush grass to other local lands, and as the population

The uniqueness of the economic burden of Aleutian goose recovery is in its concentration.

has rapidly swelled, so has the damage. Last year, crop losses were estimated to be \$216,000; a number which will continue to rise if the goose population does.

The uniqueness of the economic burden of Aleutian goose recovery is in its concentration: while the economic effects of some other species' recovery is mitigated by its dispersion over many areas and people, the effects of goose recovery are not. Locally, ten farms take the brunt of the entire world's population in this time of staging; only a few farms in California take the concentration where the birds winter in California's central valley. Of these ten farms, five take the great majority of the geese, with one among those five leading the way—Alexandre Dairy, owned by Blake



Castle Rock looms in the pre-dawn distance. There, nearly the entire global population of Aleutian geese wait for daylight.

ERIC ALAN

and Stephanie Alexandre, currently is visited by over a third of the geese, with corresponding financial losses.

"It's an important problem to solve," says Jerabek, "because Del Norte County is still a place where we have small family farms and ranches, something increasingly rare in today's America. Many of the original settler families are still here, working the land. We are proud of that, and value it, and want to keep them on the land."

The stereotypical view which pits landowners against environmentalists is not accurate, as Blake Alexandre is the first to point out. Although he and his family are the most affected among the ranchers, they are also the most involved in goose recovery efforts. Among other things, Alexandre has worked actively with the government to create goose habitat on adjacent park land, through a joint management agreement. He has exhibited leadership in seeking to find solutions which meet both habitat requirements and landowners' needs, through such approaches as the attempt to create a resource conservation district recognized by the government, and exploring a relationship with the North Coast Regional Land Trust in Eureka. He's allowed his fields to be used for festival tours, and spoken to participants; he also recently traveled to Modesto for a celebration of the planned species delisting. The portrayal of property rights advocacy as in opposition

to environmental awareness raises his ire, as does some people's portrayal of their own status as environmentalists. "When I go to that group [environmentalists] and talk to them," he says, "I tell them that first of all, I'm upset that they call themselves environmentalists, because they'll never be half the environmentalist I am. I have to be. I own the land. We've got lots of people that have to make a living on this land; and at the same time I want it to be here for many, many generations. It's got to be a sustainable system that's good for everybody; that's good for the environment. That's a whole different twist that most people don't consider." He is also direct in pointing out that not all landowners share his view of the goose recovery or the festi-

val, and that cooperation between landowners can be as difficult to arrange as cooperation between government agencies and other parties.

To this point, finding a solution which brings economic relief to the farmers has been elusive. "There needs to be some common sense and some wisdom put into the equation," Alexandre says, "and it appears that all the agencies just aren't used to functioning under those parameters, because they almost work against each other, instead of in cooperation with each other—and I'm including landowners in that equation. And that's wrong. It's really, really wrong." He speaks of his frustrations at the imbalance of government spending on recovery efforts and studies, versus spending on the new problem of caring for the recovered species. In the meantime, the goose incursion into grazing and farming fields continues. "It's still a huge growing problem," he says. "So far, we haven't made any economic progress because we keep giving, giving, giving, and we haven't received anything."

Although the difficulties that farmers and ranchers face is well-recognized, the proper compensation they should receive is one of the matters of divisive debate. In the birds' wintering area in the central California valley, the strategy has been for the government to purchase conservation easements from the landowners: giving a one-time sum of fifty to eighty percent of the appraised value of the land, in exchange for a permanent agreement by the landowner to not chase the geese off, and to provide it habitat. "They think it's a good deal down there," says Paul Springer, the former goose recovery team leader locally, evidencing belief in this approach.

He believes that landowners here are more wary of government intervention and regulation. Springer also says that government representatives feel that paying farmers more directly for the feed the geese eat and the damages they cause—the approach Alexandre advocates—would be hard to administer fairly. He says the agencies are wary of "unjust claims without significant damage."

For his part, Alexandre expresses as much reservation about the government's proposed solutions as they do about his, even as he says he has no fear of government. He doesn't want to give a perma-



FL. HSEER, JR.

Aleutian geese feeding in farmers' fields.

nent conservation easement. "My great grandchildren would have to live with the consequences of the deal we make today," he says. He also argues against it for sustainability reasons, saying that, among other things, constantly setting aside certain land for geese can be ecologically devastating to it, because of overgrazing and the resultant changes in plant populations.

Despite the disagreements between parties, Alexandre also expresses optimism that a solution can be found, saying that all parties are listening well and looking for solutions. He's still enthusiastic about his part in the goose recovery story. "I'm really pleased to be a part of it," he says, noting his journey to the delisting celebration in Modesto.

Even the goose festival is trying to do its part to participate in solutions. Sandy Jerabek and REDI Board President/County Supervisor Martha McClure are active in seeking assistance for the landowners, through political channels, the California Coastal Conservancy, and other means. They seek to give publicity to the farmers' plight as part of the festival's presentations.

*"This is a forecast
of spring and
what life will be
in spring."*

— Tolowa creation story

The 3rd Annual Aleutian Goose Festival: A Celebration of Wildness

will be held in Crescent City from Friday, March 23 through Sunday, March 25. The full schedule of events and registration information can be obtained from REDI online at www.delnorte.org/soar, or by phone at 1-800-343-8300 or (707)465-0888. The festival can be reached by e-mail at soar2@northcoast.com, by fax at (707)465-6008, or by mail at 207 Price Mall, Crescent City, CA 95531. Registration deadline is March 15.

Lessons and Legends

If there are any who can provide a model for the cooperation necessary to return humans and geese to balance, it is perhaps the geese themselves. Their instincts are towards loyalty and community, in extreme. They mate for life, and show inexhaustible persistence in their journeys; in their habits, others have found great wisdom to be applied. Milton Olson's "Lessons from Geese" has been part of the Aleutian Goose Festival's material in the past. In it, Olson details goose wisdom applicable to humanity. In the geese's flight formation, which assists in creating uplift and range, is the importance of common direction, community, and the giving of help. In the way that geese rotate their position within the flight formation, is the importance of shared leadership and interdependence. In the calls of the geese, which serve the function of encouragement, is the need to use our own communication in similarly positive ways. And in the way that geese will stay with other wounded ones until recovery or death, is the lesson of loyalty through difficulty. Can it really be said that our own wisdom and ways are superior to theirs?

Time runs through cycles more than along lines; and if wisdom and cooperative action coalesce into balance, we may return to conditions close to a time of many years ago. Long before fur trapping and fur farming began to decimate the geese, before settlers arrived to begin local farming and ranching, the area was populated by a balance of species that included the geese and the Tolowa people. The Tolowa lived along the coast from the Klamath River mouth in Del Norte County up into southwestern Oregon for thousands of years; at their peak, they probably numbered four thousand. Like the geese, however, they were quickly driven towards extinction by the white man's ways. Loren Bommelyn, Tolowa historian and linguist—among many other key tribal roles—relates the painful history. The Tolowa were not only driven off and claimed by disease; they were also brutally murdered for three consecutive years beginning in 1853, during their annual ceremonies for renewal of the earth. They persisted in their ceremonies, knowing that the earth's renewal required them to gather, as it does still. Bommelyn, as

Dance Maker, has a tribal obligation to see that the ceremonies of the Tolowa are still performed.

The earlier Tolowa also persisted in their return to local land, despite removal to distant reservations. Some repeatedly escaped back to the homeland, where they hid by creeks and in forests and raised such strong protest that the federal government eventually provided the Tolowa with the small acreage that the local Tolowa rancherias occupy today. The Tolowa participate in the goose festival, and will host a festival reception at one of their casinos. Bommelyn will help open the festival by sharing thoughts from the Tolowa perspective.

"The Aleutian Canada goose is part of the Tolowa Genesis, the Creation Story," he says. "As the story is told, first the Sun was created, then the planet with its water, and then the land was created. It is a long story, and later in the story the birds emerge... The third bird verse is about the geese. 'Every spring of the year the sound of the geese echoes through the atmosphere. This is a forecast of spring and what life will be in spring, and each year you will witness this returning.'"

The Tolowa word for the geese ("haa~chu") is spoken in such a way that it implies that there were once a large number of geese, as there are at last, once more. "The Tolowa people and the Aleutian geese both faced extinction and faded together," Bommelyn notes. "Now in synchrony, both the geese and Tolowa people have made a strong comeback together. Both are rising again." There are now a thousand Tolowa people, struggling to reclaim their present and their history.

In the end, indeed, it's a return to creation. On the cliff again in the morning, all can gather to witness this forecast of spring; this revival; this miracle of persistence, faith and action. The geese will call and fly again, sending their wisdom into the air. The lucky will be there to hear it, and to truly listen. Our lives, after all, are no less endangered than theirs. ■

Interviewing assistance for this article was provided by Jane Brockman, Sandy Jerabek and Eileen Cooper.

A Nature Notes SAMPLER



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NATURE NOTES

Frank Lang

Trilliums

What do biology professors do on holidays like President's Day? They take the College Biology Club on field trips to the coast to see the wonders of the redwoods and the beautiful Pacific, that's what. One President's Day, another professor, eight members of the biology club and I decided to visit Redwoods National Park south of Crescent City. We stopped for lunch on high bluffs at the south end of Crescent Beach to look for whales. Lunch was great. Gray whales were not to be seen, though there was perfect viewing weather; overcast skies meant no bright reflections, and a slight breeze meant no distracting whitecaps.

After lunch we drove south along Highway 101 to the Damnation Trail at Mile Marker 16. We began to understand why it was the Damnation Trail when we started our thousand foot descent to the ocean 2.1 miles away. Although the trail is steep in places, it is wide and well maintained, with lots to look at and enjoy. Huge old redwoods loom above. Once out of hearing range of the highway, only occasional bird sounds break the silence. We heard the call of varied thrushes and, at one point, a series of high melodious trills right near the trail. After a brief search we discovered the source: a winter wren, a tiny mite of a bird for such a loud and joyful sound.

A little further along the trail we could hear the sound of the surf, evidence we were getting closer to the bottom. As we walked along we noticed early wildflowers in bloom. Johnny-Jump-Ups, violets with bright yellow faces, appeared with increasing frequency as we dropped in elevation. Soon toothworts, so called because of their tooth-like underground corms, appeared along the trail. Then we found, what was for me, the highlight of the trip—trilliums or wakerobins in bloom, a sign spring is on its way.

We saw not one, but two species growing side by side. One was the common trillium, *Trillium ovatum*, with its flower on a stalk above its three leaf-like bracts. The

other was a different species with stalkless purple flowers inserted on the bracts. This species had special meaning for me. I am certain it was *Trillium kurabayashii*, named in 1975 for the late Dr. Masataka Kurabayashi, an outstanding Japanese cytologist and population geneticist, who devoted most of his career studying the genus *Trillium*.

The spring of 1960 Dr. Kurabayashi visited the University of Washington on a quest for western north American wakerobins. I had the privilege of taking him on the longest automobile ride of his life, from Seattle to the Bald Hills of Thurston County, Washington. I was a 23-year-old graduate student. He was of indeterminate age, probably old. He died a year or so later. We returned from the collecting trip successful, with living plants for the good professor to examine. I was exhausted and hoarse. He seemed pleased, and I suspect, deafened. His English was halting, my Japanese nonexistent. My response was to talk loudly—as though he would better understand my slang-filled English. If Americans really want to get along in the international scene, we would be far better off to learn how to speak English to foreigners, than to learn a foreign language. But I digress.

If you find trilliums in the woods, please don't pick them. They need those leaf-like bracts to manufacture food for the next year if they are to flower again. If you find them where we did, you will really find out on the hike back why the Damnation Trail got its name. It is worth the trip, though. Trust me. [M]

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Women with Attitude

by Rebecca Hounsell

The JEGA Gallery and Sculpture Garden in Ashland's historic Railroad District is celebrating this year's Women's History Month with their 6th Annual Juried Invitational Exhibit of *Women with Attitude and Men Who Like Women with Attitude!* Again this year, the exhibit challenges artists and viewers to explore how Women with Attitude (WWA) can be defined, or what Men Who Like Women with Attitude (MWLWWA) means.

How would you portray a woman with attitude? Perhaps starting with "A", would she be Accomplished? Audacious? Abrasive or Arousing? How about Awe-inspiring or Awesome? To tie in Women's History Month with WWA&MWLWWA, do you think Bella Abzug, Susan B. Anthony, or Josephine Baker had attitude? What about Cleopatra, Pocahontas, and Mary McLeod Bethune?! Could MWLWWA have been men like Verdi, Leonardo da Vinci, Voltaire, the boy next door or maybe even President Bill Clinton?


In past years, an incredible array of entries have come in from the Pacific Rim, Australia, Canada, New York, Montana, Washington, California and Oregon. For example, 1996 featured an "Homage to Ginger." Ginger is a veery bountiful professional artist's model with an attitude—and the homage entries came in from both the East and West Coast artists who have drawn and painted Ginger for years. It was intriguing because of their very different viewpoints, styles and techniques. Then, in 1997, WWA was noted for 82-year-young Gwen Stone's "nipple art" Sumi paintings (yes, she painted with a very personal part of her bosom) and 87-year-old Mary Perry Stone's "Women as Victims" series, which she started dur-



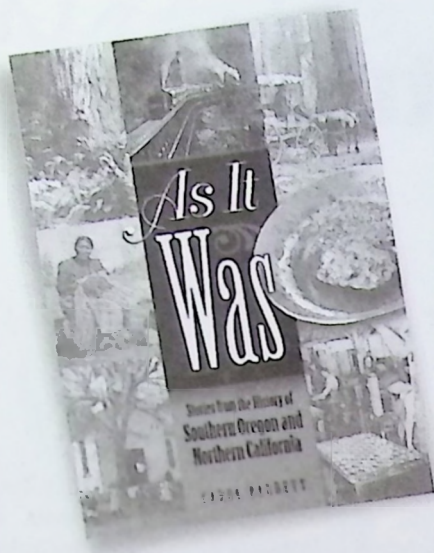
ABOVE: "Open for Business" by Xian, part of this year's *Women with Attitude*. **TOP:** Gallery owner J. Ellen Austin, making new acquaintances with attitude in Yemen.

ing the Great Depression with the New York School of painters. She now lives in Ashland. Highlights from last year included Josephine Coyle's original paintings, "How A Woman Feels..." Her paintings were printed by the National Coalition Against Domestic Violence to support their work. Also that year, David Alexander and Jeff Little, of the Disorder Studio in Ashland, submitted their first installation to be publicly displayed. It featured a huge moving multimedia exploration of welded metal and spatial cubistic imagery photography, of woman as victim.

This year, JEGA will be looking forward to an even bigger thought-provoking exhibit with a new array of male and female artists, poets and musicians, portraying their perspectives in various styles and media. The entries received by press time seem to be concentrated on women and men in the Dance of Life—survivors and some very subtle comic erudite pieces. Opening nights will feature live performance art pieces from playwright poet Dori Appel and Carolyn Myers, doing a reading of their version of "Night Mother." There will be a new rap from Aletha Nowitsky, along with hip-hop harpist Madeline. Actor/Theater Arts professor Michael Fitzgerald could very well be doing an original piece, "Picking Themselves Up and Starting All Over Again."

The JEGA Gallery's Juried Exhibit opens Friday, March 2, and April 6, during the AGA's First Friday Art Walks. It will feature paintings, drawings, sculptures, photographs, and live performances. The gallery is located at 5th and A Streets. Times and dates can be found in your local newspapers or by calling the gallery directly at (541) 488-2474. 

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BY CAROL BARRETT

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INSIDE THE BOX

Scott Dewing

Computer Viruses, Job Security, and NyQuil

I've been told on many occasions that the existence of computer viruses and the constant battles to prevent, contain, and eradicate them from computer systems have provided me with "guaranteed job security."

Mostly what they have guaranteed me are a lot of headaches, frustration, and the sinking feeling that I (as well as my unfortunate clients) could have spent the day doing something much more productive.

If I had the antidote for instantly eradicating the thousands of computer viruses currently in circulation on the Internet, believe me, I would gladly release it to the world (for free of course) and then join my fellow ex-computer-professionals in the unemployment office to begin searching for new careers. Until then, there is a lot that computer users can do to protect their systems from computer viruses and help contain widespread outbreaks of such infamous viruses as the I Love You Virus and the Melissa Virus, whose rapid spread and destruction were a testament to our rising use of the Internet.

People seem to become a bit daffy when it comes to computer viruses, prescribing them vast, inexplicable powers and stealth techniques that rival magician David Copperfield's ability to make large structures like the Statue of Liberty disappear before live audiences. I cannot demystify how Copperfield does this, but I can, right now, demystify computer viruses once and for all. Computer viruses are nothing more than software applications (just like Microsoft Word, Internet Explorer, or Quake III) that run on your computer. They operate by the same rules and share the same computing resources as your word processing application. But whereas your word processing application is designed to be useful and productive, computer viruses are designed to be destructive and render your computer system (and your precious time) useless.

Even though a computer virus is just another software application that installs and runs on a computer system, it certainly differs from other applications in that it is unwanted. True, but this brings up another issue about computer viruses that I want to clear up—how they get on your computer. Though many computer users have tried to convince me otherwise, computer viruses do not just mysteriously and inexplicably appear on your computer one day.

Most computer viruses are spread via email. Rapidly increasing use of email as a means of transferring files on the Internet, and standardization (a.k.a. "domination") of Microsoft's Outlook and Outlook Express email clients on the desktop have greatly contributed to this. It is important to understand that when a computer virus lands in your inbox as an attachment to an email message it is nothing but a collection of programming code that is as harmless as a hamster drunk on NyQuil. Most all computer viruses require user participation in the form of double-clicking on that attachment just to see what it is. Infected email attachments being opened by end users is the primary way in which computers become infected with viruses. End of mystery.

This leads to Rule #1: NEVER open an email attachment you were not expecting to receive, even if the sender is someone you know and trust. The author of the Melissa Virus did some brilliant social engineering when he utilized a user's personal address book to automatically forward the computer virus on to other unsuspecting users. One of the primary reasons the Melissa Virus spread so quickly was because users believed the viral attachment came from a trusted source.

This leads to Rule #2: trust no one.

Rule #3: use virus protection (antivirus) software. If you just said, "Duh," then great, you're already using antivirus software and understand its importance.

You are, however, in the minority. There are still a lot of computer users out there today who do not use antivirus software.

Merely installing antivirus software on your computer, however, is not good enough. Currently, all brands of antivirus software are dependent upon a definitions file, which is a database of all known viruses. When a new virus is released on the Internet, antivirus software companies, such as Symantec (www.symantec.com) and Network Associates (www.nai.com) scramble madly to identify and document how the virus behaves, update their virus definitions file, then get the update released to their customers. The process is reactive rather than proactive and will only change when antivirus software truly begins incorporating heuristics and inference to detect a viral infection and eradicate the virus before it causes system damage. Until then, virus prevention will remain a case of the good guys reacting to the bad guys.

Without descending into a product review, I will say that products like Symantec's Norton AntiVirus and Network Associates' McAfee VirusScan (I've used both) do a great job of protecting your computer from viruses. Both products provide automatic definitions updating as well as the ability to scan email attachments before you can lay your mouse-pointer on them. (If you would like to read reviews of these antivirus products as well as others, go to www.zdnet.com/products and type "antivirus" in the Search For field.)

When it comes to computer viruses, an ounce of prevention is truly worth a pound of cure. So this first column of mine is a plea, a decree, and a challenge. Please practice safe computing. Prevent the spread of computer viruses. Take away my "guaranteed job security" so we can all get back to using our computers for what they were meant to be—a tool for increased creativity and productivity. ■

Scott Dewing works as a consultant for Project A, Inc., a professional technology services firm located in Ashland, Oregon.

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PROGRAM GUIDE

At a Glance

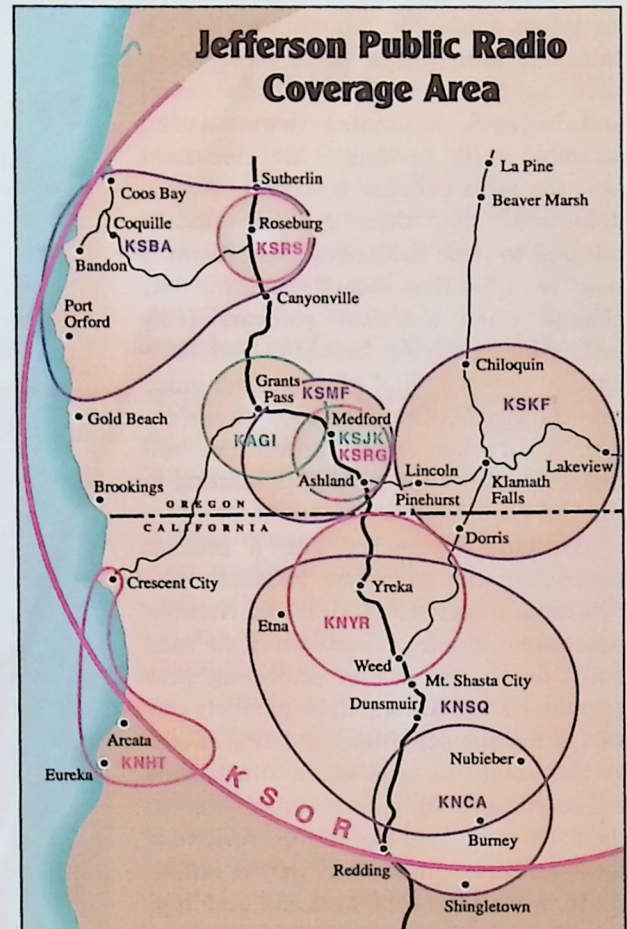
Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG / KNHT

For just over a year, Jefferson Public Radio has been airing a very special program called *From the Top*. Tune in this month for five new episodes of this unique program of classical music. *From the Top* with host Christopher O'Riley showcases the nation's most exceptional pre-college age classical musicians. Each one-hour program presents five young performers or ensembles whose stunning individual performances are combined with lively interviews, unique pre-produced segments, and lighthearted musical games. This month's featured performers include: A 16-year-old clarinetist from Laurel, Maryland performing an extremely delicate transcription of Chopin's Nocturne No. 20; a 2000 MTNA Competition winner; and musicians from the Idyllwild Arts Academy, site of one of the nation's most prestigious pre-college musical training programs. *From The Top* airs on the Classics & News Service Saturday's at 2:00 p.m.

News & Information Service KSIK / KAGI & Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

This month, listen for a special *New Dimensions* titled "Ethnic Diversity: A Time of Change," with Ronald Takaki. Ronald Takaki, a third-generation American of Japanese ancestry, has been a professor of ethnic studies at the University of California, Berkeley for over two decades. Here, he reflects on the past and the future of America's expanding ethnic diversity. Takaki explores how various ethnic groups experienced World War II in widely different ways. Topics to be discussed include: How history can teach us what we need to know in the present; Jewish-Americans, finding their voice; and a remarkable story of a Puerto Rican boy living with a Japanese-American family going to fight the Japanese. This program will air on the News & Information Service Saturday March 3 at 6:00 p.m., and on the Rhythm & News Service Sunday March 18 at 4:00 p.m.



Volunteer Profile: Shane Lloyd



Shane has always had a passion for writing.

Because his mom is a filmmaker, he has been able to travel to distant countries. At first, Shane wrote journals about his experiences; then he started expanding his writings into articles. His first piece for the *Ashland Daily Tidings* was about a meeting with a matador in a hotel in Jaen, Spain and how he later saw the bull-fighter wounded in the ring. On another trip, Shane sailed through the Panama Canal as a line-handler, fascinated with the canal's construction and the abuse it

endured under the corrupt government of Manuel Noriega. Now, Shane writes for his school paper and is a Friday regular on *The Jefferson Daily*. He enjoys reading the news on Jefferson Public Radio, as part of his long love of journalism.

In March, Shane travels to Cuba. He'll be going up into the Sierra Maestra Mountains by truck to the command posts held by 'revolucionarios' during the Cuban revolution. Shane will talk with guerillas who fought along side Fidel Castro and Che Guevara. Perhaps he'll turn the interviews and wild sounds into a story for JPR, maybe even NPR.

KSOR Dial Positions in Translator Communities

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Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
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CLASSICS & NEWS

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ASHLAND

KNHT 107.3 FM
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CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
7:00am	First Concert	8:00am	Millennium of Music
12:00pm	News	10:30am	St. Paul Sunday
12:06pm	Siskiyou Music Hall	2:00pm	11:00am Siskiyou Music Hall
4:00pm	All Things Considered	3:00pm	2:00pm Center Stage from Wolf Trap
		4:00pm	3:00pm Car Talk
		5:00pm	4:00pm All Things Considered
		5:30pm	5:00pm To the Best of Our Knowledge
		7:00pm	7:00pm State Farm Music Hall

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Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
9:00am	Open Air	10:00am	9:00am Marian McPartland's Piano Jazz
3:00pm	All Things Considered	N. CALIFORNIA STATIONS ONLY:	
5:30pm	Jefferson Daily	10:30am	10:00am Jazz Sunday
6:00pm	World Café		2:00pm Rollin' the Blues
8:00pm	Echoes	11:00am	3:00pm Le Show
10:00pm	Late Night Jazz with Bob Parlocha	12:00pm	4:00pm New Dimensions
		2:00pm	5:00pm All Things Considered
		3:00pm	6:00pm Folk Show
		5:00pm	9:00pm Thistle & Shamrock
		6:00pm	10:00pm Music from the Hearts of Space
		8:00pm	11:00pm Possible Musics
		9:00pm	
		10:00pm	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00am	BBC World Service	6:00am	BBC Newshour
7:00am	Diane Rehm Show	7:00am	Weekly Edition
8:00am	The Jefferson Exchange with Jeff Golden	8:00am	Sound Money
10:00am	Public Interest	9:00am	Salon.com Radio
11:00am	Talk of the Nation	10:00am	West Coast Live
1:00pm	Monday: Talk of the Town	12:00pm	Whad'Ya Know
	Tuesday: Healing Arts	2:00pm	This American Life
	Wednesday: Real Computing	3:00pm	A Prairie Home Companion with Garrison Keillor
	Thursday: Word for the Wise and Me & Mario	5:00pm	Humankind
	Friday: Latino USA	5:30pm	Healing Arts
1:30pm	Pacifica News	6:00pm	New Dimensions
2:00pm	The World	7:00pm	Fresh Air Weekend
3:00pm	Fresh Air with Terry Gross	8:00pm	Tech Nation
		9:00pm	BBC World Service
		11:00pm	World Radio Network



National and
international news
from the
Canadian Broadcasting
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Weekdays at 7pm

News & Information



**News of the world
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Each weekday, *The World* brings you one hour of insightful, engaging stories from around the globe. Stories reported by native correspondents to provide listeners with a unique perspective of the day's news. With topics that include international politics, world music, science and the arts, there's no need to travel around the dial for a more compelling program.



Monday-Friday at 2pm on
News & Information Service

The World is funded in part by Merck, Lucent Technologies,
and the Corporation for Public Broadcasting

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

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ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Michael Sanford.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

The Metropolitan Opera

2:00-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

Siskiyou Music Hall

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates March birthday

First Concert

- Mar 1 T Chopin*: Piano Sonata No. 3 in B minor, op. 58
 Mar 2 F Weill*: Symphony No. 2
 Mar 5 M Villa-Lobos*: *Bachianas Brasileiras No. 4*
 Mar 6 T Beethoven: Piano Sonata No. 12 in Ab, Op. 22
 Mar 7 W Ravel*: Sonata for Violin and Cello
 Mar 8 T CPE Bach*: Oboe Concerto in Eb
 Mar 9 F Barber*: *Souvenirs*, Op. 28
 Mar 12 M Massenet: Orchestral Suite No. 3: *Scènes dramatique*
 Mar 13 T Mozart: String Quartet No. 21 in D, K. 575
 Mar 14 W Telemann*: Overture in D
 Mar 15 T Schubert: Fantasia in F minor, D. 940
 Mar 16 F Thomas C. Kelly: *O'Carolan Suite in Baroque Style*
 Mar 19 M Rimsky-Korsakov (3/18*): *Sinfonietta on Russian Themes*
 Mar 20 T Stanford: Clarinet Concerto in A minor
 Mar 21 W Bach*: Overture No. 4 in D, BWV 1069
 Mar 22 T Brahms: Violin Sonata No. 3 in D minor, Op. 108
 Mar 23 F Respighi: *The Birds*
 Mar 26 M Schumann: *Fantasiestücke*, Op. 88
 Mar 27 T D'Indy*: *Symphony on a French Mountain Air*
 Mar 28 W Rachmaninoff: *Études-Tableaux*, Op. 33
 Mar 29 T Walton*: Suite from *As You Like It*
 Mar 30 F Haydn (3/31*): Piano Trio No. 35 in C

Sisklyou Music Hall

- Mar 1 T Chopin*: 4 Scherzos
 Mar 2 F Tchaikovsky: String Quartet No. 3 in Eb
 Mar 5 M Foote*: Piano Trio No. 1 in C minor
 Mar 6 T Mozart: Concerto for Two Pianos in Eb, K. 365
 Mar 7 W Ravel*: *Daphnis & Chloe Suites 1 & 2*
 Mar 8 T CPE Bach*: Flute Concerto in G minor
 Mar 9 F Barber*: Violin Concerto, Op. 14
 Mar 12 M Beethoven: *Diabelli Variations*
 Mar 13 T da Motta: Piano Concerto in A
 Mar 14 W Johann Goldberg*: *Bach's Goldberg Variations*
 Mar 15 T Crusell: Sinfonia Concertante
 Mar 16 F Brahms: Sextet No. 3 in G, Op. 36
 Mar 19 M Mendelssohn: Violin Concerto in E minor, Op. 64
 Mar 20 T Macdowell: Piano Concerto No. 2 in D minor
 Mar 21 W Bach*: English Suite No. 6 in D minor
 Mar 22 T Sibelius: *Lemminkainen Legends*, Op. 22
 Mar 23 F Schubert: Piano Sonata No. 20 in A, D.959
 Mar 26 M Tchaikovsky: Symphony No. 4 in F minor, Op. 36
 Mar 27 T Grofe*: *Niagara Falls Suite*
 Mar 28 W Suk: *Pohadka (Fairy Tale)*, Op. 16
 Mar 29 T Walton*: *Creation Symphony*
 Mar 30 F Stravinsky: *The Rite of Spring*

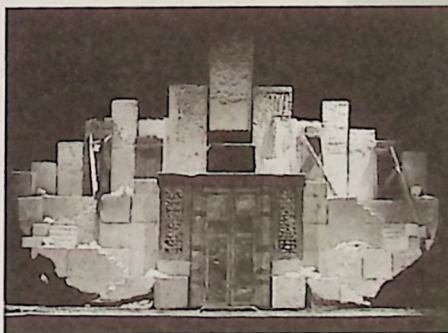
HIGHLIGHTS

The Metropolitan Opera

- March 3 · *Manon* by Massenet
 Ruth Ann Swenson, Giuseppe Sabbatini, Roberto de Candia, Paul Plishka. Julius Rudel conductor.
 March 10 · *Die Zauberflöte* by Mozart
 Sylvia McNair, Mary Dunleavy, Michael Schade, Simon Keenlyside, John Cheek, Kurt Moll. Sebastian Weigle, conductor
 March 17 · *La Bohème* by Puccini
 Miriam Gauci, Ainhua Arteta, Frank Lopardo, Gerald Finley, Earle Patriarco, Richard Bernstein. Steven Crawford, conductor
 March 24 · *Nabucco* by Verdi
 Maria Guleghina, Marianna Tarasova, Fabio Armiliato, Juan Pons, Samuel Ramey. James Levine, conductor
 March 31 · *The Gambler* by Prokofiev
 Olga Guryakova, Olga Savova, Elena Obraztsova, Vladimir Galouzine, Nikolai Gassiev, John Fanning, Sergei Alexashkin. Valery Gergiev, conductor

Saint Paul Sunday

- March 4 · *Brentano String Quartet*
 Haydn: Quartet in A major, Op. 20, No. 6 -I. Allegro di molto e scherzando. Stravinsky: Three Pieces for String Quartet. Béla Bartók: Quartet No. 1
 March 11 · *Altramar*
 Medieval Music Ensemble: Chris Smith (gittern, cruit); Angela Mariani (voice, Celtic harp); Jann Cosart (vielle, crwth); David Stattemann (voice, drum);
 March 18 · Pamela Frank, violin; Claude Frank, piano
 J. S. Bach: Sonata No. 4 in c minor, BWV 1017-I. Largo. Beethoven: Sonata No. 10 in G major, Op. 96. Brahms: Sonata No. 3 in d minor, Op. 108-II. Adagio



Maria Guleghina and set model for act I of Verdi's *Nabucco*, on *The Metropolitan Opera* March 24.

March 25 · Bridge Ensemble

- Brahms: Piano Quartet in A major, Op. 26, No. 2
 · II. Poco Adagio
 · IV. Finale: Allegro

From the Top

March 3 · We meet a young Laotian-American singer whose parents fled war-torn Southeast Asia for a new life in the U.S.; and a rare teenage guitar player from the Northwest who isn't a member of a grunge band.

March 10 · We hear a 16-year-old clarinetist from Laurel, Maryland perform an extremely delicate transcription of Chopin's Nocturne No. 20. We also hear a shocking report about one turbulent teen percussionist who became "hooked on Mahler," and roving reporter Hayley Goldbach conducts a bold experiment to ascertain whether it's possible to properly balance the sound of a high school marching band so that you can actually hear the clarinets.

March 17 · *From the Top* travels across the country to the Idyllwild Arts Academy, site of one of the nation's most prestigious pre-college musical training programs. We meet the some of the school's most talented soloists and their top string ensemble.

March 24 · This week *From the Top* presents several of the young musicians from the Atlanta area, who first auditioned to appear on the Spivey Hall program. Among those who have been asked to Boston is the Eschappe Quartet—four fine young string players from the Atlanta Symphony Youth Orchestra—a gymnast turned tenor and a pianist who comes from a musical family.

March 31 · This week *From the Top* comes from its home base, the exquisite Jordan Hall at the New England Conservatory of Music. Among the musical highlights will be a Mozart trio on piano, clarinet and viola, a 2000 MTNA Competition winner, and a set of piano-playing siblings.





Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection with Christopher Lydon
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Late Night Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Beyond Computers
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-5:30pm	Talk of the Town
5:30pm-6:00pm	The Healing Arts
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-2:00am	Possible Musics
2:00am-6:00am	Jazz with Bob Parlocha

Rhythm & News Service

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KLAMATH FALLS

KNCA 89.7 FM

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KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Michael Sanford.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by John Baxter and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

The Blues Show

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

David Harrer, Aaron Smith and Ron Peck push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

March 4 · Joe Wilder

From big bands to bebop, classical concertos to commercials, this trumpeter is a master of his instrument. He became a favorite of vocalists, accompanying such singers as Billie Holiday and Lena Horne. He brings his warm lyricism, distinctive sound and sense of humor to this *Piano Jazz*, demonstrating the style and grace that inspired critic Whitney Balliett to write, "His solos are immaculately designed... He makes the song gleam."

March 11 · Clare Fischer

Despite earning two Grammy Awards, this multitalented arranger, composer, and performer remains one of the best-kept secrets in the world of jazz and creative contemporary music. Clare Fischer was pianist and arranger for the legendary Hi Lo's vocal group in the late '50s and Dizzy Gillespie in 1960. He has since arranged for everyone from Earl Klugh to Paul McCartney to Prince. Best known for his explorations into Latin rhythms, Fischer's original bossa nova "Pensativa" has become a jazz standard.

March 18 · Steve Turre

A preeminent jazz innovator, Steve Turre may be best known for adding the conch shell to the list of jazz instruments. He is also hailed for reviving the lost art of jazz trombone soloing. His career took off in 1970 when Ray Charles hired him to go on tour. This led to work with Art Blakey's Jazz Messengers, the Thad Jones-Mel Lewis Orchestra, Dizzy Gillespie, McCoy Tyner, and Herbie Hancock. An accomplished composer and arranger, Turre has been a regular member of the *Saturday Night Live* Band since 1984.

March 25 · Jane Monheit

This young, Long Island native is said to have "a voice and approach to song that demand attention." Monheit cites Ella Fitzgerald as her major influence, and her sound carries nuances of Rosemary Clooney and Carly Simon. Monheit impressed the judges of the Thelonious Monk Vocal Competition in 1998 with her gorgeous tone and storytelling ability.

New Dimensions

March 4 · Heart Rhythm with Reinhard and Cornella Flatischler

March 11 · The Gift of Giving with Rachel Naomi Remen M.D.

March 18 · Ethnic Diversity: A Time of Change with Ronald Takaki

March 25 · Keep It Simple with Janet Luhrs

March 31 · Your Body Matters with Elson Hass M.D.

The Thistle & Shamrock

March 4 · The Northern Bridge

Uncover the Scandinavian/Celtic connection in an hour of music from Christy O'Leary, Aly Bain, and a number of Scandinavian artists you'll be delighted to encounter, including fiddler Annbjorg Lien.

March 11 · That Was Then...

By request, we re-broadcast music from a playlist randomly selected from our 1983 programs. That year saw the debut of *The Thistle & Shamrock* to a national audience on public radio. Almost two decades on, here is an opportunity to see how "Celtic Music" (not even a record store/radio airplay category back in '83) has developed.

March 18 · ...And This is Now

Hear what is emerging from the recording studios this year, as we unwrap an hour's worth of new releases from Ireland, Scotland, the United States, and elsewhere, no doubt.

March 25 Brian McNeill

This week presents a rare opportunity to catch up with Brian McNeill: fiddler, songwriter, singer, multi-instrumentalist. In the decade since he left Battlefield Band, Brian has been touring far and wide, playing on other artists' albums, recording his own music, and writing novels. He talks about this work, and how it knits together with songwriting and music making.

A "Heart Healthy" recipe
from

Zorba Paster
ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

**GARLICKY POTATOES
WITH LIME**

(Serves 4)

- 1 lb small red potatoes, unpeeled, sliced
- 1 med red pepper, cut into thin slices
- 1 tbsp (+1 tsp) extra-virgin olive oil
- 4 cloves garlic, crushed
- 1 tbsp oregano, crushed
- 2 tbsp lime juice (fresh-squeezed preferred)
- 1 tbsp fresh parsley, chopped
- 1 med lime peel, shredded fine
- salt & pepper
- paprika (Hungarian paprika preferred)

Slice potato, and steam until very tender, about 8-10 minutes. In medium size skillet, heat 1 tbsp olive oil, add red pepper, garlic and oregano. Saute over medium heat until peppers begin to soften, about 2-3 minutes. Add steamed potatoes, and turn until well-coated with oil. Sprinkle with lime juice, and toss again. Drizzle with remaining 1 tsp olive oil. Add parsley and shredded lime peel; toss gently to mix. Season with salt, pepper and paprika to taste, and serve.

Nutritional Analysis (per serving):

Calories 11% (223 cal)
Protein 11% (5.7g)
Carbohydrate 12% (42g)
Total Fat 7% (5g)
Saturated Fat 3% (0.71g)
Calories from Protein: 10% Carbohydrate: 71% Fat: 19%

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- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

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- Questions about advertising in the *Jefferson Monthly*

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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ecalan@jeffnet.org

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TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Juan Williams with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Saturdays at 1:00pm.)

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at con-

temporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

BBC World Service

10:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Salon.com Radio

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's

foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Humankind

Profiles of inspiring people who have found an authentic purpose in life and who have a positive effect on their communities.

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Salon.com Radio

A program on technology and society hosted by Stephan Cox

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

To be announced

6:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

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<http://www.pacifica.org/programs/pnn/index.html>

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LIVING LIGHTLY

Crystal Weber

Precycling: Preparing for the Future, Repairing the Past

The essay below, by Ashland High School senior Crystal Weber, was the winning entry in a school contest on the subject of Living Lightly. Ms. Weber has been involved in environmental awareness and education since childhood. She will enter college next year and hopes to go into teaching.

In this modern world, many people are too busy to think clearly about the consequences of how they live. As residents of this planet, it is our responsibility to ask ourselves about our choices, for until we know how we are affecting the Earth, it is hard to know how to protect it. In our daily lives we all make choices about what we buy, what we throw away, and what we choose to care about. It is up to us to make choices that protect our planet.

Precycling is one very important step we can take. Most people know about recycling and its benefits, but recycling only deals with the end product—trash—and not the problem that creates the trash. It is time to focus on the root of this problem. You will never kill a weed by cutting off its stem; you must take out the roots. The goal of precycling is to cut down on the amount of trash made in the first place, and thus dig out the root of the problem.

Precycling has two basic components: reducing and reusing. Reducing is the process of limiting what we buy and what we use. We can start reducing by simply being aware of what we buy, awareness being the essential first step in change. The next step is to strive to buy what we want in a form that uses less packaging or in a reusable container. Buying in bulk is a great way to reduce packaging. If your store doesn't offer a product in bulk or with minimal packaging, look elsewhere. If stores see that enough people want to buy

things in bulk, they will start to stock those things. Consumers hold the power to change our society in their wallets.

Reusing is just what it sounds like; it is the process of using things over and over so that they don't have to be thrown away and replaced. Reusing ties into reducing too, for if we increase our awareness, we can make choices to buy things that can be used more than once. Using cloth napkins and washable dishes and cutlery, instead of paper and plastic, is an example of

reusing and reducing. These choices may seem insignificant, but enough paper napkins and plastic forks can fill up a landfill.

Locally, precycling is especially important at the moment. The main goal of precycling is to keep the amount of trash put into landfills to a minimum. Our local landfills are closing down because they are full. The Ashland and Jacksonville landfills have already been closed down and made into transfer stations, leaving the White City landfill as the only one in the area. What do we do when that one closes down?

Now is the time to take responsibility for our trash and start making less of it. It is time to start practicing the three R's—reduce, reuse, and recycle—in that order. First, reduce the amount of packaging and disposables you buy, thus reducing the amount of trash you produce. Then reuse everything you can. Find new homes for unwanted items and fix things that are broken. Finally, recycle all recyclable items. If you follow this simple procedure, you will discover that the amount of trash you send to the landfill is remarkably small. My encouragement to everyone is: take pride in your community and your world, think of the future, learn from the past, and recycle.

“
THE WHITE CITY LANDFILL IS
THE ONLY ONE LEFT IN THE
AREA. WHAT DO WE DO WHEN
THAT ONE CLOSSES DOWN?”

POETRY

BY ISABEAU VOLLHARDT

Onion

paper thin skin crackles
beneath my grip
like maple leaves
rendered aubergine
by fall's first frost;
beneath, a shining globe
as purple with spice and sweetness
as my heart will be
if I keep bringing it
repasts that repair the spirit,
its dirty rootlets clinging
to one end—what starry jewel
of a blossom did they once feed?
forgetting the hazard, I cut
to open pearlescent flesh
to the air, scent to my nose,
and the endless self-enveloping
down to an invisible core
to my eye, so I stare,
and the onion replies
with an incense all its own.
my vision glitters behind tears
as I wonder how a humble root
manages to secrete such purity
in the color and scent of such fire.
I render the other end
as clean of paper as the first,
and sniffing, remember the trick:
I light a candle on the counter.
As the onion's incense fades
to the memory of my eyes,
its clear layers wrapped around nothing
appear more clear to my gaze
I slice in half across its core,
and release the aroma of nothingness.

Isabeau Vollhardt of Ashland is a fiction writer and poet who also has published newspaper articles. Currently she maintains two websites, one devoted to meditation and qi gong practice, and the other an education website on acupuncture on which she includes her poetry. Vollhardt is a licensed acupuncturist in private practice in Ashland and Klamath Falls.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival begins its 2001 Season of eleven plays in repertory. Performances in the Angus Bowmer Theatre are: William Shakespeare's *The Tempest* (through Oct. 28); *Enter the Guardsman* by Scott Wentworth (through Oct. 27); *Life is a Dream* by Pedro Calderon de la Barca (through July 8); *Oo-Bla-Dee* by Regina Taylor (Apr. 18-Oct. 28); and *Three Sisters* by Anton Chekhov (July 25-Oct. 27). In its farewell season, The Black Swan presents: *The Trip to Bountiful* by Horton Foote (through June 24); *Fuddy Meers* by David Lindsay-Abaire (March 28-Oct. 28); and *Two Sisters and a Piano* by Nilo Cruz (July 3-Oct. 28). On-stage in the open-air Elizabethan Theatre are three plays by William Shakespeare: *The Merchant of Venice* (June 5-Oct. 5); *Troilus & Cressida* (June 6-Oct. 6); and *The Merry Wives of Windsor* (June 7-Oct. 7). The Festival also offers The Green Show in the Courtyard (June 5-Oct. 7); The Feast of Will (June 15); The Daedalus Project (Aug. 20); and a number of lectures, backstage tours, concerts, and park talks. (541)482-4331

◆ Southern Oregon University's Department of Theatre Arts presents its annual dinner theatre production. *The Musical Comedy Murders of 1940* by John Bishop, a spoof on '30s and '40s Hollywood murder mysteries, runs through March 11 in the Center Stage Theatre. All evening performances begin at 8pm. Dinner theatre seating is 6:30-7pm. All matinees begin at 2pm. (541)552-6348

◆ Actors' Theatre in Talent presents John Steinbeck's *Of Mice and Men* March 15 through Apr. 15 with Previews March 13 and 14. This bittersweet classic takes place in rural California during the great depression, as two itinerant farm workers seek the American dream. All evening performances begin at 8pm and matinees at 2pm. (541)535-5250

◆ Oregon Cabaret Theatre in Ashland continues its presentation of *On My Way* through Apr. 1 with performances at 8pm and Sunday brunch matinees at 1pm. Running concurrently is *King of Cool, The Life and Music of Nat King Cole* through Apr. 2. Jimi Ray Malary performs. (541)488-2902

Music

◆ Rogue Valley Chorale presents *Glories of the East* on Fri. March 2 at 8pm and Sun. March 4 at 3pm at the Craterian Ginger Rogers Theater. This special tribute to Rachmaninoff, Tchaikovsky, Kodaly, Bartok, Dvorak and others emanates from choral music inspired by the East. Tickets are \$15/\$5. (541)779-3000

◆ The Old Siskiyou Barn welcomes back folk duo Dave Carter and Tracy Grammer on Fri. March 2 at 8pm. Winners of the Kerrville New Folk Festival Award for songwriting, the two are gaining a reputation for their strong playing on guitar, banjo, mandolin, and violin; their harmonies and thoughtful lyrics. Admission is \$12. Reservations are required (no ticket sales at the door). For tickets, information and directions call. (541)488-7628 or thebarn@jeffnet.org

◆ Rogue Valley Symphony presents Symphony Series IV on three dates in three locations: March 2 at 8pm at Southern Oregon University Music Recital Hall; March 3 at 8pm at the Craterian Ginger Rogers Theater; and on March 4 at 3pm at Grants Pass High School Performing Arts Center. Jonathan Carney



Pattie Palmer-Baker's "Cruise," part of the Women's History Month celebration at the Living Gallery in Ashland.

plays the Sibelius *Violin Concerto*. Also featured is a collection of fantasies inspired by Shakespeare: *The Bard* (Sibelius); *A Midsummer Night's Dream* (Mendelssohn); and *Romeo and Juliet* (Tchaikovsky). (541)770-6012

◆ The Old Siskiyou Barn presents a real Hootenanny hosted by Viva Voce (Rick Soued and Tish Steinfeld) and Friends. Suggested donation is \$5. Reservations are required (no ticket sales at the door). For tickets, information, and directions call. (541)488-7628 or thebarn@jeffnet.org

◆ The Old Siskiyou Barn presents pianist Kristina Foltz and Spanish flautist, Patricia de No on Sun. March 11 at 3pm. Featured will be Prokofiev's *D major sonata*; Mozart's posthumously published *Sonata in C*; three Romances by Schumann; and Poulenc's *B minor Sonata*. Admission is \$18. Reservations are required (no ticket sales at the door). For tickets, information, and directions call. (541)488-7628 or thebarn@jeffnet.org

◆ The Spotlight Series at the Craterian Ginger Rogers Theater continues with a performance by Leslie Kendall on Sun. March 11 at 7pm. (541)779-3000

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

March 15 is the deadline for the May issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ Craterian Ginger Rogers Theater presents the *Dame and the Duke*, Cleo Laine and her husband, jazz artist John Dankworth and his ensemble on Fri. March 16 at 8pm. Pop and jazz standards featuring the music of Duke Ellington, tickets are \$33/\$30/\$27 and youth \$24/\$21/\$18. (541)779-3000

◆ Community Concert Association presents Santa Fe Opera Quartet on March 26 at 7:30pm at South Medford High School. The group will perform scenes, solos and duets from popular operas and musicals, plus a complete one-act opera. (541)773-5631 or (541)734-4116 or rcochran@jeffnet.org

◆ St. Clair Productions presents an evening of traditional Indian ragas performed by Shabda Kahn, Emam, and Latifa Nur Anderson on Fri. March 31 at 8pm. The evening of Ragas, performed on traditional Indian instruments accompanied by cello, takes place at the Unitarian Center, 4th and C Sts., Ashland. Admission is \$14 in advance and \$16 at the door. Tickets are available at Talent House CDs and CD or Not CD, both in downtown Ashland or by calling. (541)482-4154 or www.stclairevents.com

Exhibits

◆ Schneider Museum of Art on the campus of Southern Oregon University presents Mary Snowden: Paintings: *What's A Girl To Do?* and Helen Cohen: *Domestic Constructions* through March 31. Snowden paints with a look back at the way the media portrayed the role of women as the baby-boomer generation was growing up. Cohen creates unusual sculptures by constructing intricate ironic miniature environments inside of unlikely found objects. Museum hours are Tues.-Sat., 10am-4pm and First Fridays from 10am-7pm. (541)552-6245 or www.sou.edu/sma

◆ Rogue Gallery & Art Center presents Warren Wolf and Ernie Stedman: *Wall Work and Three Dimensional Work* through March 23. In addition to displays the gallery hosts classes and workshops. (541)772-8118 or www.roguegallery.org

◆ The Living Gallery celebrates Women's History Month with featured artist Pattie Palmer-Baker, mixed-media collages, comprising paste paper, calligraphy and more, through the month of March. Also new ceramic dogs of C.C. Rice and masks by Lexi Z. will be featured. A reception will be held on First Friday March 2 from 5-8pm at the gallery located at 20 S. First St., downtown Ashland, 1/2 block off Main. (541)482-9795 or www.thelivinggallery.com

Other Events

◆ In celebration of Women's History Month, St. Clair Productions presents master storyteller Will Hornyak in *The Lass That Went Out at the Cry of Dawn and Other Tales of the Heroine* on Sat. March 3 at 8pm at the Unitarian Center, 4th and C Sts., Ashland. Admission is \$12 in advance and \$14 at the door and \$6 for children (5-17). Tickets are available at Talent House CDs and CD or Not CD, both in downtown Ashland or by calling. (541)482-4154 or www.stclairevents.com



Dave Carter and Tracy Grammer perform at the Old Siskiyou Barn in Ashland, March 2.

◆ Craterian Ginger Rogers Theater presents *Beauty & The Blues* performed by the Eugene Ballet Company on Sat. March 17 at 8pm. Two distinct works will be included: *Beauty and the Beast* featuring the music of Ravel and Roussel; and *The Bluesman*, a collaboration between British-born Artistic Director Toni Pimble and noted Northwest blues singer Curtis Salgado. (541)779-7000

◆ Dance Alliance of Southern Oregon presents *It's About Dance!* On Fri. March 30 and Sat. March 31 at 8pm at the Craterian Ginger Rogers Theater. A festival of the region's best and brightest choreographers and dancers will unite on a common stage. (541)482-4680

◆ The Hamazons will present *April Fools! It's the Hamazons!* Two evenings of comedy and improvisation on Fri. March 30 and Sat. March 31 at the DanceSpace, 280 E. Hersey St. #10 Ashland. Both shows begin at 8pm. Also known as the Warrior Princesses of Comedy, the group invites the audience to come dressed in foolish formal wear (optional). General admission is

\$12. Tickets are available at Heart & Hands in Ashland. A portion of the proceeds will benefit Peace House. (541)488-4451

KLAMATH FALLS

Theater

◆ The Linkville Playhouse presents *The Boyfriend*, directed by Dick Marlatt with musical direction by Lisa Mulvey, March 2 and 3, 9 and 10. Tickets are available at Shaw's Stationery on Main St. or by calling. (541)883-7519

◆ Ross Ragland Theater presents *All I Really Need to Know, I Learned in Kindergarten* March 1-3 at 7:30pm. Based on Robert Fulghum's best selling books, the story takes a funny, insightful and heartwarming look at what is profound in everyday life. Tickets are \$10/\$8. (541)884-LIVE

◆ Running Y Ranch Resort and Mainstage Productions present *Crazy for You* March 22 at 7:30pm at the Ross Ragland Theater. Based on the original Gershwin musical, *Girl Crazy*, this 1930s style musical comedy is filled with a collection of unforgettable songs. Tickets are \$30/\$28/\$25/\$15. (541)884-LIVE

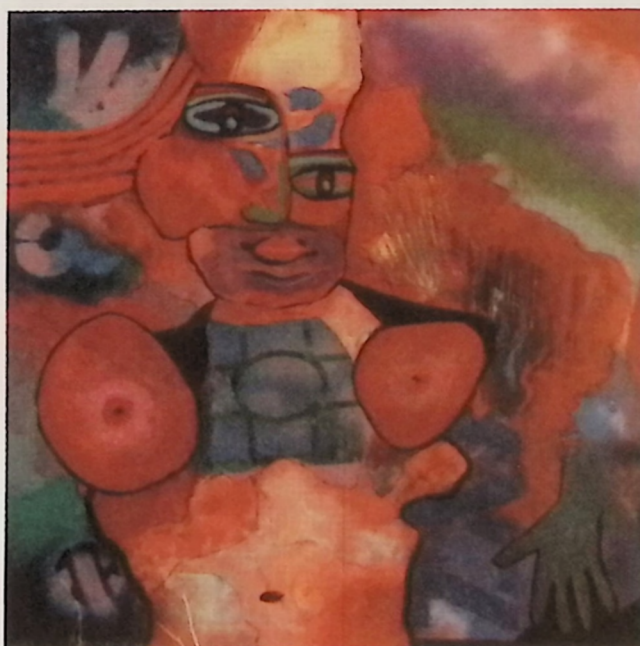
Music

◆ Ross Ragland Theater presents The Coats in concert on March 9 at 7:30pm. Tickets are \$14/\$12/\$10. (541)884-LIVE

◆ Klamath Symphony presents a Classical Concert with Conductor Ted Swan on March 11 at 7:30pm at the Ross Ragland Theater. Music from Charles Ives, an innovative American experimentalist, and *Symphony No. 9 From the New World* by Dvorak will be featured. (541)884-7306

◆ Klamath Community Concert Association presents Robert Trentham on March 14 at

CONTINUED ON PAGE 33



"Menopause" by Alicia Mannix (left), and "No Buts About It" by Georgeanne White (above), in *Women with Attitude*. See Spotlight, page 15.



RECORDINGS

Don Matthews

21st Century Giants

As the 20th century came to a close, many articles were written looking back at the best the old century had to offer. We are now firmly in the new millennium as well as a new century and it's time to look forward. It is of course impossible to know with any certainty what artists will or will not be remembered into the 22nd century. But there are three vocal artists who share a certain quality which I believe will place them on the roster of the greatest singers - and cause future historians to look back to the beginning of the 21st century as great flowering of vocal talent. What all these singers have in common is an enormous range of expression with flawless technique, which seems to occur without effort. This complete mastery of their instruments allows them the freedom to actually experience the emotion of the moment. Their minds are free to let go of that part of the brain controlling the technical part of singing and connect as an actor.

The first of these 21st century pioneers is a diva of our time and for all time, soprano Renée Fleming. Ms. Fleming has been everywhere of late; appearing last year on the TV program *60 Minutes* and earlier this year in a televised broadcast of Mozart's *Don Giovanni* with another member of this trio of magnificent monsters. Seeing this singer transform Donna Anna into flesh and blood before my eyes added to my appreciation of her rich, expressive voice. I saw an artist create a character that invents the music we hear as if for the first time, which comes out as glorious Mozart.

There is an excellent recording on the London label called, *Renée Fleming: The Beautiful Voice* and it certainly lives up to its title. All the Fleming traits are here; unmatched beauty of tone, legato singing

line and honest, heartfelt emotion. Of particular note is "Marietta's Lied" from *Die Tote Stadt* by Erich Wolfgang Korngold. The performance drew me in to the point where I was so moved I had to stop writing. I then realized that any words I could write would fail to capture even a part of the experience. But Korngold and Fleming capture exactly that longing for times

past with its complexity of emotion that is impossible to put into words. This is not just another aria album but has a wide range of selections from Carl Orff's *Carmina Burana*, the *Vocalise* of Rachmaninoff, and *Bailero* from *Chants d'Auvergne* of Canteloube. Ms. Fleming chose the music on this album because

in her words, "...the things I love to sing are the things I love - not just the music that I hope sounds good in my voice."

Up next is Italian mezzo-soprano Cecilia Bartoli, who has released quite a few recordings in the past few years. One especially noteworthy recent release on the London label is called *Live in Italy* and it has an astonishing range of repertoire. Of the many great performances, I'll mention two. The first is an aria by Handel, *Lascia la spina* and performed with the Baroque string ensemble, Sonatori de la Gioiosa Marca on period instruments. Ms. Bartoli slims down her naturally voluptuous voice to a purer, shimmering tone. The performance is spellbinding and I remember thinking, "How can she sing so intimately?" The other jewel in this crown is *Havanaise* by Pauline Viardot and by this point, Ms. Bartoli has been joined by pianist, Jean-Yves Thibaudet. Again, this song affords the young mezzo a chance to show off a wide range of vocal skill, from a languorous, seductive opening verse to bright, flawless coloratura performed before a live audience of obviously adoring fans...wow.

WHAT ALL THESE SINGERS
HAVE IN COMMON IS AN
ENORMOUS RANGE OF
EXPRESSION WITH
FLAWLESS TECHNIQUE.

It's an understatement to say that I recommend any recording this woman is singing on, including a CD of Mozart duets with my final choice, baritone Bryn Terfel.

The Welch singer appeared earlier this year in the performance of *Don Giovanni* that I mentioned above. It must have been an exceptional live performance last fall in New York. Fortunately for those of us who aren't likely to get to the Big Apple, there are quite a few fine recordings. The choices include a complete performance of *Don Giovanni* with Renée Fleming and Georg Solti, conducting; recordings of Songs and Scenes from Broadway Musicals, and a recording of songs by English composers. This CD, on the Deutsche Gramophone label is called *The Vagabond* and includes songs by Vaughan-Williams, Finzi, Ireland, and Butterworth. An example of this young man's formidable talent is a performance of the song cycle of Finzi's *Let Us Garlands Bring* on texts from Shakespeare plays. At the risk of repeating myself yet again, the range of vocal expression and emotion is awe-inspiring, from the dread of "Come away, come away, death" from *Twelfth Night* to the youthful exuberance of "It was a lover and his lass" from *As You Like It*. Also of special note is the performance of *Songs of Travel*, poems of Robert Louis Stevenson and music of Vaughan-Williams. These songs are often assigned to young singers to learn and it was ear-opening to hear them treated with such talent and intelligence.

To me, the most exciting part of a review of these artists is what the future may hold as they age and mature. I look forward with you to hearing more from these 21st century giants. ■

Don Matthews hosts *First Concert* on the Classics & News Service of Jefferson Public Radio, Monday through Friday, 7 a.m.-noon.

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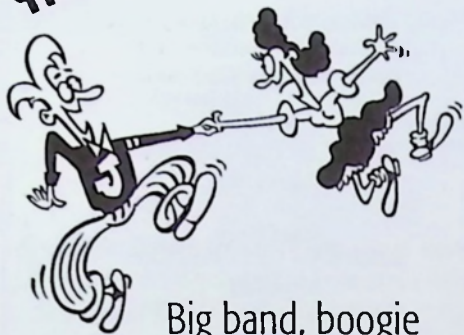
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AS IT WAS

Carol Barrett

Healers

One-man medicine shows were popular throughout early small communities in the west. Called a "healer," a single man traveled hundreds of miles in his medicine wagon. No town was too small for him to stop and put on a show. He would select someone from the audience on whom to perform a miraculous cure using one of his ointments or tonics. Usually these were effected by hypnotism but the results amused and amazed the audience. Between sales pitches, the "doctor" would perform feats of magic and sing ballads, accompanying himself on some sort of musical instrument. The only qualification a person needed to become a "healer" was to be glib and fast talking.

It is easy today for us to think of the pioneer as gullible if he or she believed the incredible cures claimed for patent medicines. It has to be remembered that many of these people lived miles from any doctor and even the few doctors were sometimes poorly trained and inexperienced. The pioneers were forced to depend on themselves to cure disease and heal injuries. Any information they could glean from a medicine show was to be considered.

"Doctor" was a title the medicine man often conferred on himself. This added veracity to the fast talking pitch. Illustrations and diagrams were shown to add any final proof needed.

The medicine shows raked in money but the towns were far apart and few men got rich.

Source: Trouping in the Oregon Country, Ernst

One Tough Doctor

Dr. Maston was out in the country attending to a man who unfortunately died. The doctor offered the man's daughter, Mrs. Lennox, a ride back to town and she accepted. It was late at night and about midnight the buggy dropped into a chuck hole. The jolt threw Dr. Maston out of the buggy. His leg caught between the spokes

of the wheel. The leg was broken below the knee and nearly torn off.

Following the doctor's instructions, Mrs. Lennox cut the leg off with a knife and bound it tightly above the knee. How they got the poor doctor back in the buggy is not reported but they made it to Klamath Falls where there was help.

Little hope was held out for Dr. Maston's life but he not only survived, he went back to his practice.

Source: Klamath Echoes, 1973

Babies

Dr. Warren Bishop came to practice in Medford in 1931. The depression was well underway and starting a practice was slow. Some of the established doctors would pass along a call to a new man, especially if it was at night. Dr. Bishop got one such call shortly after he was in town. A woman out in the Applegate was in labor.

Before World War Two, it was common to deliver babies at home. Because of the depression, it was not uncommon for a delivery to be the first time a doctor saw his patient. Such was the case here. He recalls it this way:

"It was during the night. When I got up to the cabin, this lady was in labor and it was a breach presentation. I delivered the baby but it was a great big baby and the head got hung up. I worked and sweated. I didn't cuss but I did a little praying inside. Finally I got the baby delivered and it was absolutely limp. I gave it mouth to mouth resuscitation and after awhile it grunted. I kept it up and finally the baby cried. The sweat was just pouring off me. Grandma was there and some of the neighbors and the father. That added to my tension too. I still remember how I labored to save that baby."

Before his retirement, Dr. Bishop delivered over thirty-one hundred babies. This delivery in the Applegate was the one that he will always remember.

Source: Interview with Dr. Bishop

Mercy Flights

George Milligan was an air traffic controller at the Medford airport when he conceived the idea for Mercy Flights. He was only twenty-nine in 1949 when a polio patient was rushed by ambulance to Portland for treatment. The trip took fifteen hours and the patient died a few days later. Milligan wondered if an ambulance plane trip might have been able to save the patient's life. He wrote an article for the local paper. The article led to the formation of a non-profit group to raise \$3000 to buy a plane.

The first Mercy Flights plane was an Army surplus twin-engine Cessna. With no money on hand they began making flights even when patients could not pay. Finally the idea of a subscription rate of \$2 a year was suggested. Debts were paid off and a second plane was added, a Stinson Reliant.

Polio hit Jackson County hard in 1953. In one two week period twenty-three cases were flown to Eugene and Portland. Milligan was the chief pilot and made most of these early flights. He had many harrowing experiences. He was always the first to give credit to others, pilots, co-pilots and nurses who volunteered or worked for very little. By 1955 they were on a sound financial footing and servicing most of southern Oregon.

Many cities had air ambulance services but Medford was the first one to have a completely independent service run without profit. Through the years the city has grown into a large medical center. Instead of flying patients north, now Mercy Flights brings patients to Medford from the outlying areas.

Source: *Tales Out of Oregon*, Ralph Friedman, p.185

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

ARTSCENE *From p. 29*

7:30pm at Ross Ragland Theater. Audiences are given a glimpse of the past with songs that inspired and comforted a divided nation, and speeches and social commentary from the 1860s. (541)883-8325 or (541)882-6041



Emam performs traditional Indian ragas, along with Shabda Kahn and Latifa Nur Anderson on March 31 in Ashland.

Exhibits

◆ Klamath Art Association Gallery presents Students' Art Show March 4-25. Gallery hours are Thurs. through Sunday from noon to 4pm. (541)883-1833

Other Events

◆ Ross Ragland Theater presents *Scrambled McManus* on March 16 at 7:30pm. Pat and Tim created a medley of excerpts from the McManus comedies. Tickets are \$16/\$14/\$8. (541)884-LIVE

UMPQUA VALLEY

Theater

◆ Umpqua Actors' Community Theatre presents Thornton Wilder's *Our Town*, Directed by Penny Anderson, March 9 through Apr. 1 at the Betty Long Unruh Theatre, 1614 W. Harvard, in Fir Grove Park in Roseburg, 8pm Fri. and Sat. and 2pm Sun. Produced by arrangement with Samuel French, Inc. (541)673-2125

Music

◆ Umpqua Community College Fine and Performing Arts Department presents its winter concert Tues. March 6 at 7:30pm at the First Presbyterian Church. The Umpqua Chamber Orchestra, under the direction of Dr. Jason Heald, will appear in concert with the UCC Concert Choir. The program will include selections by American composers Charles Ives and Quincy Porter. Dr. Diane Baxter will be the featured artist, performing *Piano Concerto No. 21* by Mozart. Admission

is \$5 per person or \$12 for family (2 adults 3 children) and may be purchased at the Fine Arts Office or at the door. (541)440-4600

Exhibits

◆ Whipple Fine Arts Gallery at Umpqua Community College presents Art by Umpqua community College Faculty March 5-March 30. Gallery hours are Mon.-Fri. from 1- 5pm or by special request. (541)440-4691

Other Events

◆ Roseburg Community Concert Association has its 59th Annual Subscription Campaign from March 24-April 12. The concerts scheduled for the 2001-2002 series include: Mia Chung/Piano (Oct. 6); Thuringer Salon Quintette Chamber Group (Oct. 20); Three Hits and a Miss/Vocal Group (Nov. 10); Folk Dancers & Musicians (mid-March 2002); Yoon and Min Kwon/Violin & Piano (Apr. 10 2002). Series memberships are \$45/Adults and \$20/Students and \$110/Family. (541)672-0494 or (541)673-6754

COAST

Theater

◆ Little Theatre on the Bay continues its presentation of *Gypsy*, Directed by Patti West, March 2, 3 and 4 at 8pm Fri. and Sat. and 2pm on Sun. The LTOB is located at 2100 Sherman Ave. in North Bend. This classic musical about dreams and the fight for stardom is based on a true story. All seats are reserved. Tickets are \$10. (541)756-4336

◆ Chetco Pelican Players presents *Sleuth* March 16, 17, 18, 23, 24, 25 at 8pm Fri. & Sat. and 2pm Sun. at The Performing Arts Center (Brookings/Harbor Shopping Center). A famous mystery writer and a young guest in an English country house become engaged in an encounter of suspense and skullduggery. Tickets are \$9/\$5. (541)469-1857

Music

◆ The Brookings 2001 Friends of Music Concert Series presents the Cypress String Quartet on Sun. March 4 at 3pm at the Calvary Assembly of God Church, 518 Fir St., Brookings. Based in San Francisco, the quartet was formed in 1996 and has performed throughout the U.S. and England. Selections will include Haydn's *String Quartet in D Major, Op. 76, #5*; Bartok's *Quartet #6*; and Mendelssohn's *String Quartet in a minor, Op. 13*. Tickets are \$12/Adults, \$2/Students. (541)469-4243 or (541)412-0803

◆ The Brookings 2001 Friends of Music Concert Series presents the Quartetto di Venezia on Tues. March 27 at 7:30pm at Calvary Assembly of God Church, 518 Fir St., Brookings.

CONTINUED ON PAGE 35

THE FOLK SHOW

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THEATER

Molly Tinsley

Prospero/Prospera

*"I will not try to play a man,
but I will forget I'm a woman.
It's difficult being suspended
between male and female."*

—Marianne Hoppe, in tackling the role of
King Lear

I was seven when my mother took me to see my first play. I remember wearing a pink pique dress she had sewn for me and black patent leather shoes—the costume of a *good little girl*—which is what I managed to become for the length of an afternoon.

My miraculous conversion was nothing, though, compared to the brave new world that took shape in the footlights, as an irresistible boy clothed in green inspired three children to fly right out their

bedroom window for a magical place inhabited by fairies and pirates and Indians. If the action onstage revoked the laws of physics, it also defied biology, and it wasn't simply because expatriates to Neverland didn't have to grow up. During the intermission, my mother happened to mention that Peter Pan, the enchanting boy, was really a girl.

I was dumbstruck, and thrilled. At age seven, the line between boys and girls seemed absolute. Playground myth had it that you could change from one to the other if you succeeded in kissing your elbow, but the most double-jointed among us couldn't even come close: the repeated failure of our efforts may have been my earliest encounter with Fate. Yet there onstage, Fate had been challenged; the line had been daringly crossed.

This was all pretty heady stuff back in 1951, the stuff for dreams to be made on. Near the end of the second half of the performance, when Tinkerbell languished, and

Peter Pan stepped forward to ask us to applaud if we believed in fairies, I clapped with a desperate urgency I didn't fully understand. I just suddenly knew I couldn't live without Neverland—limitless realm of possibility, surprise, and delight.

The wonder of that moment came back to me when I heard about this season's OSF production of *The Tempest*, for director Penny Metropoulis has not only cast a woman in the role of Prospero, but also reimagined the character as female. No more elderly, bearded male, in flowing robes, calling to mind a Sunday school God as he shuttles between benevolence and punitive rage? Could this sea change to beat all sea changes possibly work?

I went running for my text, and once again, its magic began to release me from all the things I thought I knew for sure.

Probably more than any

other Shakespeare play, *The Tempest* pitches camp in the Neverland of surprise, where anything—yes, anything—can happen. On Prospero's island, "potent art" suspends natural laws—a raging sea storm and shipwreck leave no casualties, spirits appear in a variety of forms then melt into thin air, and murder attempts get stalled by spells.

Somewhere across the water and off-stage, *Realpolitik* grinds away, producing the marooned courtiers who still play by its rules, but the exiled Prospero has rejected those man-made laws as well. Born to be Duke of Milan, he refused to act out his role appropriately, and he doesn't really fit the bill of a red-blooded patriarch either. Compare him to Alonso, Duke of Naples, who has just traded away his poor daughter Claribel to the King of Tunis, a political move, Alonso does not deny, which was cruel enough to have caused the shipwreck as punishment.

Prospero, unlike so many of Shakespeare's fathers-of-daughters, seems to share

AT THE SAME TIME THAT WE
RELY ON OUR GENDER RULES,
WE SENSE THEIR TYRANNY.

a close, personal connection with Miranda. We learn that he has been her constant and careful tutor, and when her chastity was threatened by a no-good male, he turned all his outrage and blame on the interloper, and never for a moment called her innocence into question. Now we watch him taking pains to guarantee that she will fall completely in love with the young man he's picked for her to marry. Juliet, Desdemona, Hero—how many others, might have yearned in vain for a sympathetic father, or mother, like that?

I write this weeks before *The Tempest* is to open, so I have no idea how Demetra Pittman will embody the extraordinary Prospero, but I can see how this character's impatience with the conventions of his time and place as well as his commitment to an imaginative vision that promises unlimited possibility (not to mention surprise and delight), could conjure a fluid space where gender as arbiter of meaning can be deposed.

In "real life," whatever that is, male or female is the very first decision we make about every individual we encounter, and we prefer to make it with some conviction. Yet at the same time that we rely on our gender rules to streamline business as usual, we sense their tyranny, their tendency to highlight one piece of the picture and blink at the rest. If *The Tempest* teases us into surrendering our preconceptions about what is real and what imagined, if as Prospero concedes at the end of the play such concrete structures as towers, palaces, and temples are as insubstantial as dreams, what does that make our propositions about gender? Maybe they're like that optical illusion—the squiggly line with a dot on each side to suggest the eyes of two kissing profiles. Our habits of perception are such that when we focus on one profile, we automatically lose the other; thus we have to stretch a little to achieve a gaze broad enough to embrace both images at once.

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press).

ARTSCENE *From p. 33*

Founded at the Venice Conservatory more than a decade ago, the quartet performs throughout Europe, Latin America, Japan, Korea and the U.S. and has an extensive collection of recordings. The evening's program will include Boccherini's *Quartet #1 in D Major, Op. 8*; Bartok's *Quartet #1*; and Beethoven's *Quartet in E Major, #74 "Harp."* Tickets are \$12/Adults, \$2/Students. (541)469-4243 or (541)412-0803

◆ Arun Gandhi, grandson of Mahatma Gandhi, will be visiting Coos Bay on Friday, March 16 to give a talk, entitled *Why the Gandhi-King Dream Remains Unfulfilled*. Marshfield High School Auditorium, 7pm. Tickets \$12/\$10/\$6, available at Harvest Bookstore in Coos Bay, and House of Books in North Bend. Presented by New Connections. (541)267-2693.

NORTHERN CALIFORNIA

Music

◆ Humboldt Arts Council presents Saturday Nights at the Morris Graves through May in the Rotunda of the Morris Graves Museum of Art, 636 F St., Eureka. Local jazz composer and pianist Darius Brotman has reserved every third Saturday night for Jazz at the Graves, concerts in a cabaret setting, and featuring tenor man Phillip Greenleaf from Oakland on March 17 at 8pm. (707)442-0278

Exhibits

◆ Morris Graves Museum of Art at 636 F St. in Eureka offers several exhibitions including the following: Representational Art League Member Show in the William Thonson Gallery March 2 - Apr. 1 with Reception March 3, 6-9pm; Graham Moody, Two Decades of Collage in the Dr. Richard Anderson Gallery through Apr. 1 with Reception March 3, 6-9pm; Historic Photographs of Humboldt County in the Tom Knight Gallery through Apr. 1; McKinleyville Advanced Art Students in the Youth Gallery through Apr. 1 with Reception March 3, 6-9pm; Works from the Permanent Collection, Morris Graves Collection in the Homer Balabanis Gallery through Apr. 8; and Inquiry Into Humanity, Sculpture by Nathaniel Hein in the Melvin Schuler Sculpture Garden through June 17. (707)442-0278

◆ Redding Museum of Art & History at Turtle Bay in Redding continues its display of *Transforming Trash: Bay Area Fiber Art* through Apr. 22. The works reveal how the imaginative eye can see trash as treasure. For a complete calendar of Turtle Bay events, exhibitions, and programs go to www.turtlebay.org or call. (530)243-8850

◆ North Valley Art League continues presentation of its 17th Annual National Juried Art Show through March 3. Located at 1126 Parkview Ave. in Redding, gallery hours are 11am to 4pm Tues.-Sat. (530)243-1023

Other Events

◆ Redwood Economic Development Institute presents the Third Annual Aleutian Goose Festival on March 23-25 at the Cultural Center in Crescent City. See feature story, page 8. (707)465-0888

◆ Del Norte Association for Cultural Awareness in Crescent City presents Bob Berky, Theatrical Clown/Mime on Sun. March 4 at 2pm in Crescent Elk Auditorium, 994 G St., Crescent City. A solo artist at theatres, universities and festivals throughout the world; Berky also starred with Michael Moschen in *The Alchemedians*. A classically trained musician, he has also developed programs for clown and orchestra, and performed them with several symphonies. (707)464-1336

◆ Redding Museum of Art & History presents a junk art workshop with Redding art instructor Torri Pratt on March 24 for adults and children 10 and up. Participants should bring hand tools and plenty of junk and rubbish, including at least five small objects to trade. Turtle Bay will provide the space, along with some tools, paints, twine, nails, glues and fabrics. Class size is limited to 15 and pre-registration is required. (530)242-3136 or www.turtlebay.org

The Healing Arts

Host Colleen Pyke talks with local, regional and national authors, complementary healers, physicians and philosophers about the various aspects of healing the body, mind and spirit. Nominated for a Peabody Award, The Healing Arts is now in its sixth year.



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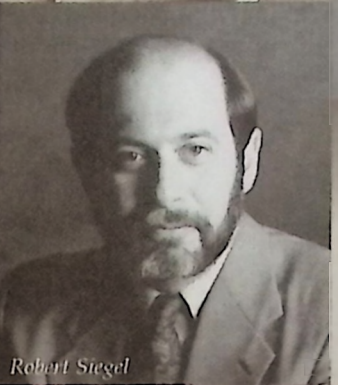
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